CAMBRIDGE GREEK AND LATIN CLASSICS

THEOPHRASTUS

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EDITED BY JAMES DIGGLE

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PREFACE

The *Characters* is a literary work unique in nature and dazzling, though difficult, in language and style. It is also an important resource for students of ancient history and society. In 2004 I published an edition of this work in the series Cambridge Classical Texts and Commentaries – *cartis doctis, Iuppiter, et laboriosis,* not designed for the faint-hearted. There is, I believe, a wider audience waiting for something less daunting and more usable. I am grateful to the editors of Cambridge Greek and Latin Classics for giving me the opportunity to make the work accessible to that wider audience. I do not presume to describe this edition as a *lepidum nouum libellum*, though half of that description may be justified. Some of the introductory material remains unchanged; but I have greatly abbreviated discussion of the work's date, reduced discussion of the manuscript tradition to the barest minimum, and omitted discussion of earlier texts and commentaries. I have made a few changes to the Greek text which I printed formerly (at II.2, XIV.5, XV.11, XVI.8; also at XIII.10, where πάντες οὗτοι was printed by mistake for οὗτοι πάντες), and I have abbreviated the apparatus criticus. The main changes are in the Commentary. This I have not only abbreviated radically but also substantially reshaped and rewritten, introducing more (and briefer) lemmata, more translations, many basic explanations of matters of fact and language, substituting (where feasible) less demanding works of reference (such as Smyth for Kühner–Gerth), and adding references to the *Cambridge Greek Lexicon* (*CGL*). I have severely curtailed textual discussion and the citation of bibliographical references. And I have taken account of relevant work published in the past twenty years. My aim throughout has been to enable the student to understand and enjoy this *aureolus libellus* (as Casaubon called it), this golden little book.

I am grateful, for advice and correction, to Richard Hunter and to the late (and deeply missed) Neil Hopkinson; to Robert Parker, for drawing my attention to the new inscription mentioned at III.3; to Bethany Johnson at Cambridge University Press; and to Mary Morton, vigilant copy-editor.

Queens' College, Cambridge J.D.
October 2021

ABBREVIATIONS AND REFERENCE WORKS

Beekes	R. Beekes, *Etymological dictionary of Greek*, Leiden 2010
BNP	*Brill's New Pauly* (*Encyclopaedia of the ancient world: antiquity*), Leiden and Boston 2002–10
CGL	*The Cambridge Greek lexicon*, ed. J. Diggle *et al.*, Cambridge 2021
Chantraine	P. Chantraine, *Dictionnaire étymologique de la langue grecque: histoire des mots*, Paris 1968–80
CPF	*Corpus dei papiri filosofici Greci e Latini*, Florence 1992–2002
CPG	*Corpus paroemiographorum Graecorum*, eds. E. L. von Leutsch and F. G. Schneidewin, Göttingen 1839–51
Denniston	J. D. Denniston, *The Greek particles*, 2nd edn, Oxford 1954
DK	H. Diels and W. Kranz, *Die Fragmente der Vorsokratiker*, 6th edn, Berlin 1951–2
FGE	*Further Greek epigrams*, ed. D. L. Page, Cambridge 1981
FGrHist	*Die Fragmente der griechischen Historiker*, ed. F. Jacoby, Berlin/Leiden 1923–58
Goodwin	W. W. Goodwin, *Syntax of the moods and tenses of the Greek verb*, 2nd edn, London 1889
GP	*The Greek Anthology: the Garland of Philip*, eds. A. S. F. Gow and D. L. Page, Cambridge 1968
HE	*The Greek Anthology: Hellenistic epigrams*, eds. A. S. F. Gow and D. L. Page, Cambridge 1965
IG	*Inscriptiones Graecae*, Berlin 1873–
KB	R. Kühner and F. Blass, *Ausführliche Grammatik der griechischen Sprache, erster Teil: Elementar- und Formenlehre*, Hanover and Leipzig 1890–2
KG	R. Kühner and B. Gerth, *Ausführliche Grammatik der griechischen Sprache, zweiter Teil: Satzlehre,* Hanover and Leipzig 1898–1904
LGPN	*A lexicon of Greek personal names*, ed. P. M. Fraser *et al.*, Oxford 1987–
LIMC	*Lexicon iconographicum mythologiae classicae*, Zurich and Munich 1981–2009
LSJ	H. G. Liddell, R. Scott, H. S. Jones, *A Greek–English Lexicon*, 9th edn, Oxford 1940; Rev. Suppl., ed. P. G. W. Glare, Oxford 1996

LP	E. Lobel and D. Page, *Poetarum Lesbiorum fragmenta*, Oxford 1955
OCD[4]	*The Oxford classical dictionary*, 4th edn, eds. S. Hornblower, A. J. W. Spawforth and E. Eidinow, Oxford 2012
OED	*The Oxford English dictionary*, 2nd edn, Oxford 1989
OLD	*Oxford Latin dictionary*, ed. P. G. W. Glare, Oxford 1968–82
Page	D. L. Page, *Poetae melici Graeci*, Oxford 1962
PCG	*Poetae comici Graeci*, eds. R. Kassel and C. Austin, Berlin and New York 1983–2001
RE	*Real-Encyclopädie der classischen Altertumswissenschaft*, Stuttgart and Munich 1893–1978
Schwyzer	E. Schwyzer, *Griechische Grammatik*, Munich 1939–53
SIG[3]	*Sylloge inscriptionum Graecarum*, ed. W. Dittenberger, 3rd edn, Leipzig 1915–24
Smyth	H. W. Smyth, *Greek grammar* (rev. G. M. Messing), Cambridge, Mass. 1956
SVF	*Stoicorum veterum fragmenta*, ed. H. von Arnim, Leipzig 1905–24
TrGF	*Tragicorum Graecorum fragmenta*, eds. B. Snell, R. Kannicht, S. Radt, Göttingen 1971–2004
TrGFSel	*Tragicorum Graecorum fragmenta selecta*, ed. J. Diggle, Oxford 1998
Wehrli	F. Wehrli, *Die Schule des Aristoteles: Texte und Kommentar*, 2nd edn, Basle 1967–9
West	M. L. West, *Iambi et elegi Graeci ante Alexandrum cantati*, 2nd edn, Oxford 1989–1992

Abbreviations of ancient authors and works generally follow the style of *OCD*[4], but many have been expanded in the interest of clarity.

Fragments of Theophrastus are given in the form ‘Theophr. fr.’, with the numbering of W. W. Fortenbaugh *et al.*, *Theophrastus of Eresus: sources for his life, writings, thought and influence*, Leiden, New York, and Cologne 1992. Comic fragments are cited with the numbering of *PCG*. Other fragmentary authors, where numbering varies among editors, have the numbering of the editor whose name is attached (e.g. Alcman fr. 1 Page, Semonides fr. 1 West).

INTRODUCTION

1 THEOPHRASTUS AND HIS TIMES[1]

Theophrastus was born at Eresos on Lesbos in 372/1 or 370/1 BC. His name, originally Τύρταμος, was changed by Aristotle to Θεόφραστος, in recognition (so later writers believed) of his divine eloquence.[2] His association with Aristotle will have begun at Athens, if we accept that he studied with Plato.[3] Otherwise it will have begun at Assos (on the coast of Asia Minor opposite Lesbos), where Hermias, ruler of Atarneus, former fellow-student of Aristotle in the Academy, gathered together a group of philosophers after the death of Plato in 348/7. The association continued in Macedonia, where Aristotle was invited by Philip II in 343/2,[4] and in Athens, when Aristotle returned there in 335/4 and founded the Lyceum.

The vicissitudes of the period which follows, and some of its leading figures, are reflected in the *Characters*.[5] Lycurgus, during whose period of political influence Athens had retained a democratic constitution and a measure of independence from Macedonia, died *c.* 325/4. Alexander (XXIII.3) died in 323. During the uprising against Macedonia which followed, Aristotle left Athens for Euboea, where he died in 322/1, and Theophrastus became head of the Lyceum.[6] Antipater (XXIII.4), regent of Macedonia, defeated the Athenians and their allies in 322, placed Athens under the control of Phocion, and imposed an oligarchic constitution and a Macedonian garrison. He designated Polyperchon (VIII.6), general of Alexander, to succeed him in preference to his own son Cassander (VIII.6, 9), with whom Theophrastus was on friendly terms.[7] Antipater

[1] The sources for the life of Theophrastus are collected in Fortenbaugh *et al.* 1992: frs. 1–36. The primary source is Diog. Laert. 5.36–57 (fr. 1). Modern discussions: Regenbogen 1940, Sollenberger 1992, Mejer 1998.

[2] Diog. Laert. 5.38 = Theophr. fr. 1.30–1, Suda Θ 199 = Theophr. fr. 2.4. Cf. Strabo 13.2.4 = Theophr. fr. 5A.3 τὸν τῆς φράσεως αὐτοῦ ζῆλον ἐπισημαινόμενος ('setting his seal of approval on his style of speech'), Cic. *Orat.* 62 = Theophr. fr. 5B.2 <*a*> *diuinitate loquendi nomen inuenit*, Plin. *HN* praef. 29, Quint. *Inst.* 10.1.83. Anecdotal tradition (Cic. *Brut.* 172, Quint. *Inst.* 8.1.2 = Theophr. fr. 7A–B) suggests that he was proud of his command of Attic, but that others regarded it as over-correct. The name Θεόφραστος is common in Attica (*LGPN* II 223) and is attested elsewhere (*LGPN* I 219, IIIA 206–7).

[3] Diog. Laert. 5.36 = Theophr. fr. 1.4; cf. Diog. Laert. 3.46. See Regenbogen 1940: 1357–8, Guthrie 1981: 34–5, Gaiser 1985: 24–7, Sollenberger 1992: 3806–7, Mejer 1998: 17–19.

[4] Cf. Ael. *VH* 4.19 = Theophr. fr. 28.

[5] For fuller discussion of historical allusions see the section on Date (pp. 16–19).

[6] Diog. Laert. 5.36 = Theophr. fr. 1.5–7.

[7] Diog. Laert. 5.37 = Theophr. fr. 1.13, Suda Θ 199 = Theophr. fr. 2.8–9.

died in 319. A struggle ensued between Polyperchon and Cassander. Polyperchon offered the Greek cities autonomy in return for their support. Athens rallied to him and executed Phocion. Cassander defeated Polyperchon and captured Athens in 317 and placed it under the control of Demetrius of Phaleron, pupil of Theophrastus.[8] Through his influence Theophrastus, though a metic (like Aristotle), was allowed to own land,[9] and so to establish the Lyceum in buildings of its own.[10] Demetrius was expelled in 307. The restored democracy passed a law requiring heads of philosophical schools to obtain a licence from the state, and Theophrastus (along with other philosophers) briefly withdrew from Athens.[11] On his return (the law was soon repealed) he remained head of the Lyceum until his death at the age of 85 in 288/7 or 287/6.[12]

He is reputed to have had some 2,000 students.[13] He bequeathed his writings to his pupil Neleus of Scepsis.[14] The narrative of their subsequent history should be treated with reserve: it is said that, together with the writings of Aristotle, which Theophrastus had inherited, they were stored underground, suffered damage, and were sold to Apellicon of Teos, who issued unreliable copies; the library of Apellicon was carried off to Rome when Sulla captured Athens, and acquired by Tyrannion the grammarian, who, with Andronicus of Rhodes, put further unsatisfactory copies into circulation.[15]

2 THE NATURE AND PURPOSE OF THE *CHARACTERS*

(a) Title

The manuscripts ABV entitle the work Χαρακτῆρες. Diogenes Laertius, in his catalogue of Theophrastus' writings, lists it twice, first as Ἠθικοὶ χαρακτῆρες αʹ, second as Χαρακτῆρες ἠθικοί.[16]

[8] Diog. Laert. 5.75; Fortenbaugh and Schütrumpf 2000: 39 (no. 8).

[9] Diog. Laert. 5.39 = Theophr. fr. 1.38–40.

[10] Sollenberger 1992: 3822–3, Mejer 1998: 20, O'Sullivan 2002, also 2009: 227, Millett 2007: ch. 3.

[11] Diog. Laert. 5.38 = Theophr. fr. 1.22–9; Sollenberger 1992: 3821–2, Arnott 1996: Appendix II, Gottschalk 1998: 282–3, O'Sullivan 2002, also 2009: 213–15.

[12] Diog. Laert. 5.40 = Theophr. fr. 1.46.

[13] Diog. Laert. 5.37 = Theophr. fr. 1.16, Suda Θ = Theophr. fr. 2.7. Probably this refers to his whole career (Regenbogen 1940: 1358, Mejer 1998: 21, Gottschalk 1998: 283) rather than to any one time (advocates of this view are listed by Sollenberger 1992: 3828; add Lane Fox 1996: 134 and n. 69).

[14] Diog. Laert. 5.52 = Theophr. fr. 1.310–11.

[15] Strabo 13.1.54, Plut. *Sulla* 26.1–3 = Theophr. fr. 27–8. Guthrie 1981: 59–65 is less sceptical of this story than Gottschalk 1972: 335–42.

[16] Diog. Laert. 5.47–8 = Theophr. fr. 1.201, 241 = fr. 436.4a; cf. Fortenbaugh 2005: 87–8. The suggestion that the repeated title refers to a second book of

The noun χαρακτήρ describes the 'stamp' or 'imprint' on a coin, a distinguishing mark of type or value.[17] It is also used figuratively, to describe the 'stamp' of facial or bodily features, by which kinship or race are distinguished,[18] and the 'stamp' of speech, as marked by local dialect[19] or by a style of speech,[20] or (in later literary criticism) by a style of writing.[21] Into this pattern fits Men. fr. 72 ἀνδρὸς χαρακτὴρ ἐκ λόγου γνωρίζεται, 'the stamp of a man is recognised from his speech': speech typifies him, makes him a distinct and recognisable individual.

A work entitled Χαρακτῆρες advertises nothing more specific than 'types', 'marks', 'distinctive features', or 'styles'. This is not an adequate advertisement of Theophrastus' work. Definition is needed, and is provided by ἠθικοί, which the manuscripts have lost, but Diogenes Laertius has preserved. The title *Characters*, hallowed by usage, is both misleading and incomplete. The true title means something like *Behavioural Types* or *Distinctive Marks of Character*.

(b) Antecedents and relations

The *Characters*, in conception and design, is a novel work: nothing like it, so far as we know, had been attempted before. But antecedents and relations can be recognised.

Descriptions of character types had appeared sporadically in other genres. Homer describes the δειλός and the ἄλκιμος in ambush, the former pale and fidgety, his heart thumping and his teeth chattering, the latter never blanching, eager for the fight to start (*Il.* 13.278–86).[22] Semonides describes ten types of woman (fr. 7 West).[23] Herodotus (through the mouth of a Persian) describes the μόναρχος (3.80.3–6), and Plato the

Characters is mistaken. The catalogue is made up of four or five different lists, so that several titles appear twice (see Usener 1858: 1–24 = 1912: 50–70, Regenbogen 1940: 1363–70, Sollenberger 1992: 3854–5, Mejer 1998: 22–4).

[17] E.g. Eur. *El.* 558–9, Arist. *Pol.* 1.1257^{a}41. The history of the noun is discussed by Körte 1929, van Groningen 1930. See also Seaford 2004: 154–5.

[18] Aesch. *Suppl.* 282, Hdt. 1.116.1, Eur. *Med.* 516–19, *Hec.* 379, *El.* 572, Hyp. fr. 196 Jensen. Similarly, Shakespeare, *The Winter's Tale* II.3.98–9 'although the print be little, the whole matter / and copy of the father'.

[19] Hdt. 1.57.3, 1.142.4; cf. Soph. fr. 176.

[20] Ar. *Peace* 220.

[21] LSJ II.5.

[22] Eustathius saw in this a foreshadowing of Theophrastus: 'The poet created archetypal characters, as Theophrastus was later to do, like the courageous man at the critical moment of an ambush, and the coward' (*Commentary on the Iliad* 931.22–3 = III 469.3–5 van der Valk). See n. 57.

[23] Cf. Lloyd-Jones 1975: 29 ('he may be considered an ancestor of Theophrastus'), 32–3.

τιμοκρατικός (*Rep.* 8.548d–550b), the ὀλιγαρχικός (8.553a–555a), the δημοκρατικός (8.558c–562a), and the τυραννικός (9.571a–576b). Aristotle in the *Rhetoric* describes at length the characters (ἤθη) of νέοι, πρεσβύτεροι, and ἀκμάζοντες (2.1389a3–1390b13), and more briefly of εὐγενεῖς, πλούσιοι, and δυνάμενοι (2.1390b16–1391a29).

In the *Nicomachean Ethics* Aristotle distinguishes and analyses moral virtues and vices, ἠθικαί (as opposed to λογικαί) ἀρεταί and κακίαι. Virtue is a mean between two opposing vices, one of deficiency, the other of excess, in emotions and actions (2.1106b16–18). First he lists thirteen pairs of vices, with their mean (2.1107a32–1108b6).[24] Theophrastus has nine (here asterisked) of the twenty-six vices.

Deficiency	Mean	Excess
*δειλία	ἀνδρεία	θράσος
*ἀναισθησία	σωφροσύνη	ἀκολασία
*ἀνελευθερία	ἐλευθεριότης	ἀσωτία
*εἰρωνεία	ἀλήθεια	*ἀλαζονεία
*ἀγροικία	εὐτραπελία	βωμολοχία
δυσεριστία	φιλία	*ἀρέσκεια
δυσκολία	φιλία	*κολακεία
*ἀναισχυντία	αἰδημοσύνη	κατάπληξις

Aristotle develops the analysis of individual virtues and vices later (3.1115a4–1128b33).[25] Although he personalises their bearers (exemplifying the δειλός and the ἀνδρεῖος, and so on, just as in the *Rhetoric* he exemplifies νέοι and πρεσβύτεροι), his persons exist, for the most part, out of time and space, moral paradigms, not flesh and blood. And so it is with the μόναρχος of Herodotus and the political characters drawn by Plato.

But Aristotle provides the seed from which Theophrastus' descriptions grow. He often indicates, in abstract and general terms, the circumstances or behaviour which are associated with each virtue and vice. For example, *Rhet.* 2.1379b17–19 (taking pleasure in the discomforts of others is the σημεῖον, i.e. χαρακτήρ, of a hostile or scornful man), *Rhet.* 2.1383b19–20 (throwing away one's shield or taking to flight is due to cowardice, withholding a deposit is due to injustice).

Instead of an abstract circumstance Theophrastus gives us a real occasion, and instead of an anonymous agent, a real individual. So, while Aristotle says that speaking at length and making grand claims about oneself is typical of ἀλαζονεία (*Rhet.* 2.1384a4–6), Theophrastus lets us hear

[24] There is a somewhat different list at *Eth. Eud.* 2.1220b21–1221b3.
[25] Cf. *Eth. Eud.* 3.1228a23–1234b13, [Arist.] *Mag. mor.* 1.1190b9–1193a38.

an Ἀλαζών doing that before visitors in the Piraeus (XXIII). The ἀνδρεῖος, according to Aristotle, will best display his fearlessness at sea or in war (*Eth. Nic.* 3.1115ᵃ34–ᵇ1). Theophrastus shows us the Δειλός on a ship and on the battlefield (XXV). Aristotle is even capable of anticipating Theophrastus' technique. The βάναυσος (Vulgar Man) makes a tasteless display of his wealth on unimportant occasions, for example, by entertaining his dining club on the scale of a wedding banquet or, when acting as choregus for a comedy, bringing on the chorus in purple (*Eth. Nic.* 4.1123ᵃ22–3 οἷον ἐρανιστὰς γαμικῶς ἑστιῶν καὶ κωμωιδοῖς χορηγῶν ἐν τῆι παρόδωι πορφύραν εἰσφέρων). With a slight change of wording (οἷος ἐρανιστὰς γαμικῶς ἑστιᾶν καὶ . . . εἰσφέρειν) this becomes indistinguishable from Theophrastus in content and style.

Like Homer in his description of the δειλός and the ἄλκιμος Theophrastus locates his characters in a specific time and place. The time is the late fourth century. The place is Athens. And it is an Athens whose daily life he recreates for us in dozens of dramatic pictures and incidents. If we look elsewhere for such scenes and such people, we shall not find them (until we come to the *Mimes* of Herodas)[26] except on the comic stage. Comedy furnishes much the same cast of players. Five characters of Theophrastus give their names to plays: the Ἄγροικος (Antiphanes, Menander, Philemon and others), Ἄπιστος (Menander), Δεισιδαίμων (Menander), Κόλαξ (Menander and others), Μεμψίμοιρος (Antidotus). Another, the Ἀλαζών, appears regularly on stage. A late and dubious source claims Menander as a pupil of Theophrastus.[27]

And so a new type of work came into existence, owing something to the ethical theorising of the Lyceum and something to the comic stage.

(c) Later Peripatetics

Later Peripatetics attempted character-drawing of this kind, but to what extent and for what purpose is unclear. Lycon, who succeeded Theophrastus' successor Straton as head of the Lyceum *c.* 260 BC, wrote a description of a drunkard, preserved in the Latin translation of Rutilius Lupus (first century AD).[28] The sketch is composed not of illustrations loosely linked but as a coherent narrative, which follows the drunkard

[26] Cf. Llera Fueyo 1998, and n. 68.
[27] See Men. Testimonium 8 Kassel–Austin. There is extensive literature on the relationship between Theophrastus and comedy: e.g. Ussher 1977: 75–9, Hunter 1985: 148–9, Fortenbaugh 1981 (= 2003), 2005: 89–90, 139–41, Lane Fox 1996: 139–40, Casanova 2014.
[28] Lycon fr. 26 Wehrli ap. Rut. Lup. 2.7.

through the day, a technique used only once by Theophrastus (the exploits of the Δειλός in xxv). In its overblown rhetoric and unremitting cleverness, it is far from the style of Theophrastus.[29]

A papyrus of Philodemus preserves parts of a series of character-sketches, perhaps from a work Περὶ τοῦ κουφίζειν ὑπερηφανίας, 'On relief from Arrogance', by either Ariston of Keos, who was probably Lycon's successor (*c.* 225 BC), or Ariston of Chios, a pupil of the Stoic Zeno.[30] The characters depicted in the parts we have (they represent aspects of ὑπερηφανία) are the Αὐθάδης, Αὐθέκαστος ('Self-willed Man'), Παντειδήμων ('Know-all'), and Εἴρων, of whom the first and fourth are also depicted by Theophrastus, and perhaps also the Σεμνοκόπος ('Man Who Puts on a Show of Dignity'), Εὐτελιστής ('Man Who Regards People as Insignificant'), and Οὐδενωτής ('Man Who Regards People as Worthless'). Although the form of the original sketches has been obscured by introductory matter, commentary, and paraphrase from Philodemus, it is clear that Ariston follows Theophrastus closely in style, technique, and content. He uses the introductory formula τοιοῦτος . . . οἷος or something like it,[31] builds his sentences around infinitives constructed with that formula, makes much use of participles, and normally links clauses with a simple καί. And he uses the same kind of illustrative vignettes from everyday life: a man asks for hot or cold water without consulting his fellow-bather[32] and does not reciprocate a rub with oil,[33] or fails to add an appropriate expression of greeting at the start of his letters and of good wishes at the end,[34] or postures Socratically ('The only thing I know is that I know nothing').[35] In style and wit there is nothing to distinguish these from Theophrastus.[36]

A single sentence is preserved from a work, possibly but not certainly entitled Περὶ χαρακτήρων, by Satyrus, presumably the Peripatetic biographer (third/second centuries).[37] It describes the behaviour of ἄσωτοι ('profligates'), in a series of asyndetic participial clauses. The style, all

[29] There is a good appreciation of the piece by Pasquali 1918: 143–4 = 1986: 56–8. See also Fortenbaugh in Fortenbaugh and White 2004: 434–9.

[30] Text in Wehrli 1968: frs. 14–16, also in Rusten 2002: 160–75. See also Indelli 2007. Authorship (and other features of the work) are discussed by contributors to Fortenbaugh and White 2006, and by Ranocchia 2007 and 2011.

[31] See the commentary on I.2.

[32] fr. 14, I p. 36.17–19 Wehrli.

[33] fr. 14, II p. 36.21–2 Wehrli.

[34] fr. 14, II p. 36.25–6 Wehrli.

[35] fr. 14, VII p. 39.13–14 Wehrli.

[36] There is a good appreciation of his style by Pasquali 1918: 144–7 = 1986: 59–62.

[37] Athen. 168C = Satyrus fr. 27 Schorn.

rhetorical balance and antithesis, is unlike Theophrastus, but is not unlike some of the spurious accretions (VI.7, VIII.11, X.14).[38]

(d) Roman developments

In the Roman period character-drawing becomes firmly associated with rhetoric. The author (first century BC) of *Rhetorica ad Herennium* illustrates the technique of what he calls *notatio* (i.e. χαρακτηρισμός) with a richly textured sketch (4.63–4), for delivery in court, of The Man Who Shows off Pretended Wealth (*ostentatorem pecuni<ae glori>osum*), at first in the manner of Theophrastus, but soon developing into anecdotal narrative more in the manner of Lycon.[39] Cicero uses the term *descriptio* (*Top.* 83 'description, which the Greeks call χαρακτήρ . . . what sort of person a miser or a flatterer is, and other cases of the same kind, in which a person's nature and manner of life are described'). Such character-drawing was practised in the schools of rhetoric (Quint. *Inst.* 6.2.17 'school exercises in character-drawing . . . in which we often represent countrymen, superstitious men, misers and cowards'). And character-types are sketched by the satirists: the bore (Hor. *Sat.* 1.9), the *bellus homo* (Mart. 3.63), the miser (Juv. 14.109–34).

(e) The purpose of the Characters

The work has been tailored, by more than one hand, to serve a moralising purpose. The *prooemium* introduces it as a work of moral guidance for the young. The epilogues advise or moralise. The definitions have links with ethical theorising.[40] When we are rid of these accretions, nothing is analysed, no moral is drawn, no motive is sought.[41] But purpose cannot be separated from form. And we do not know whether what remains, after the moralising accretions are removed, has the form which Theophrastus gave it.

It has been suggested that the *Characters* are a collection of extracts from one or more works of Theophrastus.[42] But the coherence and stylistic

[38] Cf. Pasquali 1918: 144 = 1986: 58–9.
[39] See pp. 5–6. He is comparable to Theophrastus' Ἀλαζών (XXIII). There is another shared motif at XXI.4.
[40] See p. 10.
[41] For these as features which fundamentally distinguish the work from Aristotle's ethical writings, see Furley 1953, Fortenbaugh 1975 (= 2003), 2005: 88–9.
[42] So, for example, (most fully) Petersen 1859: 56–118. For effective counter-arguments: Jebb 1870: 21–37 = 1909: 9–16, Gomperz 1889, 1909: 375–83 = 1912: 480–9.

unity of the collection proves that its parts are not derived from unconnected works. And, if they are derived from a single work, it still remains to explain what the purpose of that other work might have been. It has also been suggested that the *Characters* were conceived with a rhetorical purpose: they are models for orators, a paintbox out of which an orator may draw the shades to suit him.[43] Or that they have connections with the theoretical writings of Theophrastus and others on comedy, such as Theophrastus' Περὶ γελοίου and Περὶ κωμωιδίας,[44] or the 'Tractatus Coislinianus', which has Peripatetic associations and has even been taken to derive from Aristotle's lost work on comedy.[45] They are 'a mere appendix at the end of a work on the theory of drama', 'an aid for the playwrights of contemporary drama, a handbook of characterization for Menander . . . and his fellows'.[46] Or that the work is a ὑπόμνημα, a preparatory sketch for the Ἠθικά or Περὶ ἠθῶν, to which it bears the same relationship as the various Aristotelian *Constitutions* to the *Politics* and the *Homeric Problems* to the *Poetics* – like a painter's sketchbook to his finished paintings.[47]

Any attempt to interpret the work as a serious treatise comes up against an objection neatly formulated by Jebb. 'The difficulty is, not that the descriptions are amusing, but that they are written as if their principal aim was to amuse.'[48] Jebb's answer is that Theophrastus wrote the *Characters* for his own amusement and that of his friends, who put them together after his death and issued them in collections of various sizes and shapes.[49] In evidence of this he adduces their lack of symmetry, the capriciousness of their order, and the multiformity of the manuscript

[43] So especially Immisch 1898 ('ein Farbenkasten' 207); cf. Furley 1953, Fortenbaugh 1994 (= 2003). This argument owes too much to their later history. They survive because, in the Byzantine period, they were incorporated with the treatises of Hermogenes and Apthonius, whose discussions of ἦθος and ἠθοποιία they were taken to illustrate (see p. 20). Pertinent criticism by Lane Fox 1996: 139.

[44] Diog. Laert. 5.46, 47 = Theophr. fr. 1.184, 208 = fr. 666 nos. 23 and 22.

[45] So, for example, Rostagni 1920 (= 1955), Ussher 1960: 5–6, 23, also 1977, Ranocchia 2011: 80–9. For the Tractatus Coislinianus, see Janko 1984, Nesselrath 1990: 102–49.

[46] Ussher 1960: 23, 1977: 75. Pertinent comment by Lane Fox 1996: 139–40.

[47] Gomperz 1889: 10–13.

[48] Jebb 1870: 29 = 1909: 13. Comparable, in this respect, is the extract from Theophrastus' essay On Marriage, translated or paraphrased by Jerome (Theophr. fr. 486; cf. Fortenbaugh 1984: L 46, with commentary 207–12). Casaubon's often-cited description of the *Characters* as 'aureolus libellus' is an echo of Jerome's 'aureolus Theophrasti liber De Nuptiis'.

[49] Jebb 1870: 18–21, 37–40 = 1909: 8–9, 16–17. Lane Fox 1996: 141 detects much the same purpose (see p. 19).

tradition. The manuscript tradition licenses no such inference.[50] With regard to symmetry, some sketches are incomplete, and others may be.[51] As for order, accidents of transmission may have disturbed a less capricious design; or what seems caprice may be designed to avoid the appearance of a textbook.

There is another possibility, which meets Jebb's objection, and gives at least as plausible an account of the origins of the sketches. Pasquali suggested that they were conceived as illustrative showpieces for a course of lectures on ethics, a few moments' light entertainment amid more serious matter, and for that reason composed in a simple style which suits oral delivery, and not designed for publication by Theophrastus himself.[52]

According to a reputable source, Theophrastus was a lively lecturer. 'Hermippus [third century BC] says that Theophrastus would arrive at the Peripatos punctually, smart and well dressed, then sit down and deliver his lecture, in the course of which he would use all kinds of movements and gestures. Once, when he was imitating a gourmet, he stuck out his tongue and licked his lips.'[53] One may readily picture him picking a speck of straw from another's hair (II.3), stuffing his cloak into his mouth to stifle a laugh (II.4), officiously arranging cushions (II.11), grabbing a dog's snout (IV.9), staggering forward as if burdened by a jar, his hands plucking at documents which threaten to elude his grasp (VI.8), dousing himself with a ladleful of water (IX.8), rummaging through rubbish for a lost coin (X.6), wiping his nose on his hand while purporting to eat and scratching himself while purporting to sacrifice (XIX.5), sponging a wound and swatting flies (XXV.5), and twisting his buttocks for a wrestling throw (XXVII.14), while reciting his sketches in the lecture hall.

There was a famous professor in Oxford who would introduce into his seminars, as if on impulse, carefully designed sketches of past scholars, one for each occasion. I heard him once: he sketched Pasquali.

(f) Authenticity and integrity

Doubts have arisen from time to time that Theophrastus is the author of the *Characters*.

50 See the section on Transmission (pp. 19–21).

51 V and XIX each consist of two parts, which come from separate sketches; in V both parts, in XIX one or both, are incomplete.

52 Pasquali 1918: 77 = 1986: 53, 1919: vi = 1956: x (his edition), 1926: 86–8 = 1986: 844–7. As a variant on this, Millett 2007: 30–4 suggests after-dinner entertainment for pupils and colleagues.

53 Athen. 21B = Hermipp. fr. 51 Wehrli = Theophr. fr. 12.

The *prooemium* used to be a stumbling-block: its author is 99 years old, and Theophrastus, according to Diogenes Laertius, died at 85. But the *prooemium* is spurious, a very late addition. Without the *prooemium,* what remains is not, as it stands, the work of Theophrastus. Several sketches (I, II, III, VI, VIII, X, XXVI, XXVII, XXIX) have epilogues, which betray themselves as later (perhaps much later) additions by their language, style, and moralising tone. And there are the introductory definitions. Some reflect the pseudo-Platonic *Definitions,*[54] others the phraseology of Aristotle or pseudo-Aristotle; some describe a form of behaviour which has little or nothing to do with the behaviour described in the sketch itself; even those which are unobjectionable are no better than banal. They were added before the time of Philodemus (first century BC), who quotes def. II and possibly alludes to def. VI. They first came under suspicion early in the nineteenth century.[55] That they are spurious and must be deleted *en bloc* was established beyond all doubt by Markus Stein in 1992.

When the work has been stripped of its *prooemium,* its epilogues, and its definitions, we still have not unwrapped the genuine article. Numerous further additions are embedded in the sketches, ranging in extent from single words to brief phrases (IV.4, VIII.7, XVIII.6, XIX.4, XX.9, XXI.11, XXII.7, XXX.10), whole sentences (II.9, VI.2, VII.5, VIII.5, XVI. 3) and even a sentence of paragraph length (VI.7).

Here is a simple proof that interpolation is a real phenomenon, not a fiction designed to save Theophrastus' credit. In V.10 a show-off hires out his little wrestling-school to τοῖς φιλοσόφοις τοῖς σοφισταῖς τοῖς ὁπλομάχοις τοῖς ἁρμονικοῖς, for them to perform in. This quartet of philosophers, sophists, drill-sergeants, and music lecturers, listed in asyndeton, ought to worry us. Theophrastus has several trios of nouns or verbs in asyndeton, but no quartets. Furthermore, philosophers and sophists are too much alike, when compared with the pair which follows, drill-sergeants and music-lecturers. If we are to reduce the list to three, by getting rid of either the sophists or the philosophers, we must get rid of the philosophers, because sophists are more likely than philosophers to wish to hire a place for public displays. And the Herculaneum papyrus omits the philosophers. There is an important lesson here. Anything that is anomalous should be regarded with suspicion. Nothing is genuine merely because it is in the manuscripts and cannot be proved to be spurious.

[54] For which, see Ingenkamp 1967.

[55] Bloch 1814 stigmatised 'some' ('quaedam' xii, xiii, 85) or 'most' ('pleraeque' 79), but explicitly condemned only XIII and XXVIII. Darvaris 1815 condemned them all.

Much, then, has been added; and much has probably been lost.[56] It has even been argued that a whole second book, describing virtuous characters, once existed. But this argument cannot be sustained.[57]

(g) Integrity and style

Antiquity believed that Theophrastus was aptly named, because his speech was divine.[58] Quintilian praised its 'divine brightness' (*Inst.* 10.1.83 *loquendi nitor ille diuinus*), Cicero its sweetness (*Acad.* 1.33 *oratione suauis, Brut.* 121 *quis . . . Theophrasto dulcior?*), and he was accustomed to call Theophrastus his ἰδία τρυφή, 'own special delight' (Plut. *Cic.* 24.6). Some modern judges have looked in vain for sweetness and brightness in the *Characters.* 'The Greek is not Greek at its most limpid';[59] 'sometimes obscure or inelegant . . . unvaried and abrupt', 'notes for lectures . . . they can hardly have been written for separate publication as a literary work'.[60]

The Herculaneum papyrus offers another lesson.[61] The Greek for that 'little wrestling-school' is, according to the manuscripts, αὐλίδιον παλαιστριαῖον. The noun αὐλίδιον is attested once, as diminutive of αὐλός, in the sense 'small tube'. LSJ invents a sense for it to have here, 'place of athletic exercises, ring'. The adjective παλαιστριαῖος is attested only here. LSJ takes it to mean 'suited for a παλαίστρα'. Cobet replaced αὐλίδιον παλαιστριαῖον with παλαιστρίδιον. The papyrus confirms his conjecture. The lesson is the same as before: anomalies ought to provoke suspicion.

And the application of that lesson is this: Theophrastus should not be called 'obscure' and 'inelegant' and 'not limpid', simply because much of what we read in our printed texts is obscure and inelegant and unlimpid. Our printed texts are nothing more than the best that editors have been able to make of what is probably the most corrupt manuscript tradition in all Greek literature.

56 There are many lacunae. And there were once more than the thirty sketches we now have (see n. 51).

57 The argument (which is advocated by, for example, Rostagni 1920: 439–40 = 1955: 350–1, Edmonds 1929: 7–8, Ussher 1960: xi, 3–4, 1993: 301–2, Torraca 1994: xxx–xxxii) rests on three suppositions, all false: (i) that Diogenes Laertius attests a second book (he does not: see n. 16); (ii) that the author of the *prooemium* (§3) knew of a book of ἀγαθοί as well as of φαῦλοι (the author makes several statements which show him to be a bungler and a fraud); (iii) that Eustathius (see n. 22) ascribes to Theophrastus a description of the ἄλκιμος as well as of the δειλός (Eustathius is referring only to the ἄλκιμος of Homer).

58 See p. 1.

59 Ussher 1993: 3.

60 Vellacott 1967: 8.

61 See p. 10.

Theophrastus can, and often does, write Greek that is the reverse of obscure and inelegant and unlimpid. Take the first sentence of his description of the Ἄγροικος, the countryman who comes to town and shows his country manners:

> ὁ δὲ ἄγροικος τοιοῦτός τις οἷος κυκεῶνα πιὼν εἰς ἐκκλησίαν πορεύεσθαι, καὶ τὸ μύρον φάσκειν οὐδὲν τοῦ θύμου ἥδιον ὄζειν, καὶ μείζω τοῦ ποδὸς τὰ ὑποδήματα φορεῖν, καὶ μεγάληι τῆι φωνῆι λαλεῖν.
>
> The Country Bumpkin is the sort of man who goes to the Assembly after drinking a bowl of gruel, and claims that perfume smells no sweeter than garlic, and wears shoes too large for his feet, and talks at the top of his voice (IV.2).

The Greek is simplicity itself, and conveys, in a very few words, a range of telling impressions, which develop logically the one from the other. First, he drinks for breakfast a κυκεών, highly flavoured broth or gruel. His breath will now be pungent. He goes to the Assembly, where he will meet townsmen, on whom he will pungently breathe. And he says that garlic smells as sweetly as perfume. There was (we infer) garlic in his gruel, and so there is garlic on his breath. In town they smell not of garlic but of perfume. But perfume and garlic are all one to him. And he clomps his way to town in boots too big for him, and talks too loud. Sound, sight, smell: a slovenly carefree inconsiderate yokel. All that in twenty-six words. Lecture notes, never intended for publication? Or *loquendi nitor ille diuinus*?

Another illustration from the same sketch:

> τῆι θύραι ὑπακοῦσαι αὐτός, καὶ τὸν κύνα προσκαλεσάμενος καὶ ἐπιλαβόμενος τοῦ ῥύγχους εἰπεῖν "Οὗτος φυλάττει τὸ χωρίον καὶ τὴν οἰκίαν".
>
> (the sort of man who) answers the door himself, and after summoning his dog and grabbing hold of its snout says 'This guards my estate and home' (IV.9).

First, he answers the door himself. Why? Normally, you would have a slave to answer the door for you. Is he too poor to keep a slave for that purpose? On the contrary, he has an ample household, as we learn elsewhere in the sketch. What follows suggests a different answer. A knock at the door alarms him, and so he investigates for himself who his visitor is. Perhaps he does not have many visitors, and anyone who knocks at his door is an object of suspicion. Next, he muzzles the dog by taking hold of its snout. Again, why? Again, Theophrastus has prompted a question, and again we have to supply the answer. By muzzling the dog, he shows his visitor that it can bark and bite, and will do so if he lets go of its snout. If the visitor

intends harm, he will take the man's action to mean 'Beware of the dog'. If he intends no harm, he may suppose that the dog has been muzzled as a courtesy to him. Then the Ἄγροικος grandly describes the dog as guardian of his estate and home. If the visitor is innocent, this is an expression of pride in the animal. Otherwise, it means 'This dog has got the measure of you'. The words χωρίον and οἰκία, simple and prosaic on their own, when paired sound pompous and affected. There is something very similar in Petronius. Trimalchio summons his dog Scylax into the dining room and calls him, with affectation and pomposity, *praesidium domus familiaeque* (64.7), 'the protection of my house and household'. The lesson is this. By the simplicity and economy of his language Theophrastus can prompt us to think, to ask questions, to fill in the details for ourselves and supply the thoughts at which he only hints.

He can hint at much in the careful placing of a single word. The Ὀψιμαθής, The Late Learner, is a man who pursues activities for which he is too old:

> ἐρῶν ἑταίρας καὶ κριὸς (-οὺς V) προσβάλλων ταῖς θύραις πληγὰς εἰληφὼς ὑπ' ἀντεραστοῦ δικάζεσθαι.

> (the sort of man who), when he is in love with a girl and rams her door, gets beaten up by her other lover and then goes to court (xxvii.9).

This is a masterly sentence, short and simple, with the most telling detail reserved for the final word.[62] A man past his prime has fallen for a hetaira. He behaves like the typical young lover from comedy, elegy, and mime: he tries to batter her door down. Along comes her other lover, a young man we assume, to claim not only the girl but also the role (as batterer) which the old man has usurped from him. So battery (but of a different kind) follows: he beats the old man up. And now comes the real punch. Because we have not yet had an infinitive, we know that the story is not over. What conclusion might we expect? Any sensible man will now retire chastened, to lick his wounds in silence and hush up his humiliation. But not our Late Learner. He takes the young man to court on a charge of assault and battery. He steps out of comedy, elegy, and mime, and steps back into real life, to become an ordinary litigious Athenian. But at the same time he remains the man he was, insensitive to his own absurdity, impervious to the ridicule of others: ridiculous then as the elderly lover, now to be ridiculous again when his past behaviour is exposed in court. What an ancient

[62] For the conjecture κριός, which adds yet more vigour to the picture, see pp. 204–5.

biographer said of Sophocles could equally be said of Theophrastus, that he can create a whole personality out of half a line or a single word.[63]

Now a couple of nouns. The Ἀπονενοημένος, The Man Who Has Lost All Sense, comes into court

> ἔχων ἐχῖνον ἐν τῶι προκολπίωι καὶ ὁρμαθοὺς γραμματειδίων ἐν ταῖς χερσίν
>
> with a boxful of evidence in his coat pocket and strings of little documents in his hands (VI.8).

This translation does not get the full flavour of the nouns. The ἐχῖνος is a sealed jar in which a plaintiff or defendant places all the evidence relating to an impending court case. The προκόλπιον is a sort of pouch, made by pulling the χιτών up through the belt and letting it hang out in a capacious fold. Why he needs to carry the jar in this pouch is shown by the next phrase. His hands are full of ὁρμαθοὺς γραμματειδίων, 'strings *or* chains of little documents'. Some take this in a literal sense, to mean that the documents are tied together in a bundle. But a word exists for a bundle of documents tied together. That word is not ὁρμαθός but δέσμη. The 'strings' or 'chains' are probably metaphorical. And so the man, as he enters the courtroom, cuts a ridiculous and ungainly figure by carrying a bulky jar in the front fold of his cloak, while his hands are full of an endless chain of little documents.

A style of speech can characterise a man. The Μικροφιλότιμος, The Man of Petty Ambition, while serving as a member of the Council, secures for himself the task of announcing in the Assembly the outcome of official sacrifices performed by himself and his colleagues at the festival called *Galaxia*.

> παρεσκευασμένος λαμπρὸν ἱμάτιον καὶ ἐστεφανωμένος παρελθὼν εἰπεῖν "Ὦ ἄνδρες Ἀθηναῖοι, ἐθύομεν οἱ πρυτάνεις [τὰ ἱερὰ] τῆι Μητρὶ τῶν θεῶν τὰ Γαλάξια, καὶ τὰ ἱερὰ καλά, καὶ ὑμεῖς δέχεσθε τὰ ἀγαθά".
>
> Wearing a bright cloak and with a garland on his head, he steps forward and says "Men of Athens, my colleagues and I celebrated the Milk-Feast with sacrifices to the Mother of the Gods, and the sacrifices were propitious, and we beg you to accept your blessings' (XXI.11).

He asks for this task because it gives him his brief moment of limelight, a solo performance, garlanded and brightly robed, with a solemn and impressive script. It was not a demanding speech to make, since it was

[63] *TrGF* IV Test. A 1.90–1.

composed entirely of traditional phrases, as we can see from a similar announcement in Demosthenes:

> Ὦ ἄνδρες Ἀθηναῖοι . . . ἐθύσαμεν τῶι Διὶ τῶι σωτῆρι καὶ τῆι Ἀθηνᾶι καὶ τῆι Νίκηι, καὶ γέγονεν καλὰ καὶ σωτήρια ταῦθ' ὑμῖν τὰ ἱερά. ἐθύσαμεν δὲ καὶ τῆι Πειθοῖ καὶ τῆι Μητρὶ τῶν θεῶν καὶ τῶι Ἀπόλλωνι, καὶ ἐκαλλιεροῦμεν καὶ ταῦτα. ἦν δ' ὑμῖν καὶ τὰ τοῖς ἄλλοις θεοῖς τυθένθ' ἱέρ' ἀσφαλῆ καὶ βέβαια καὶ καλὰ καὶ σωτήρια. δέχεσθ' οὖν παρὰ τῶν θεῶν διδόντων τἀγαθά.
>
> Men of Athens . . . we sacrificed to Zeus the Saviour and Athena and Victory, and these sacrifices were propitious and salvatory for you. And we sacrificed to Persuasion and the Mother of the Gods and Apollo, and we had propitious sacrifices here too. And the sacrifices made to the other gods were safe and secure and propitious and salvatory for you. Therefore we beg you to accept the blessings which the gods give (*Prooem.* 54).

For all the community of phrases, the speeches are different in style. The speaker in Demosthenes has sacrificed to a multitude of gods: to so many that he divides his list into three parts, whose language and structure he varies. The Μικροφιλότιμος has only a single sacrifice to report, and his report is accordingly barer. This sacrifice was held for the *Galaxia*, which 'seems to have been a tranquil and somewhat unimportant affair'.[64] We may suspect that the occasion which he chooses to report is not the one which would best have served his wish to be impressive, and that the mention of the *Galaxia,* which takes its name from a noun meaning a barley porridge cooked in milk, deflates the solemnity of the traditional phrases. The man himself, however, is satisfied with his performance. For the sketch has a wonderful last sentence:

> καὶ ταῦτα ἀπαγγείλας ἀπελθὼν οἴκαδε διηγήσασθαι τῆι ἑαυτοῦ γυναικὶ ὡς καθ' ὑπερβολὴν ηὐμέρει.
>
> After making this report, he goes home and tells his wife that he had an extremely successful day (XXI.11).

This brings to mind the deluded Harpagus in Herodotus: 'He went home . . . in his delight he told his wife what had happened' (1.119.1–2). It was a stroke of genius on the part of each author to introduce a wife to listen to her husband's naiveté.

Here is the essence of the problem. We often find that our text of Theophrastus exhibits qualities of language and style very different from

[64] Parker 1996: 192.

those which he is capable of achieving, that it really is obscure and inelegant, that it is not Greek at its most limpid. We should not expect that a writer who is capable of writing with consummate elegance and limpidity will readily be satisfied with inelegance and obscurity. And so, when our text exhibits these faults, we have a right to be dissatisfied and suspicious.

(h) Literary influence

The *Characters* were imitated by Ariston in the late third century BC.[65] In the first century BC Philodemus quotes V and def. II, and alludes to VI, and a papyrus attests parts of VII and VIII.[66] Thereafter, until they appear in the medieval manuscripts, the only trace of them is a papyrus of the third century AD, which attests an abbreviated version of parts of XXV and XXVI.[67] It has been claimed that they are imitated by Petronius and Lucian. These claims cannot be substantiated.[68] And when Diogenes Laertius lists them in the third century, he is merely reproducing an entry from a much earlier catalogue.[69] They are next mentioned by Eustathius[70] and Tzetzes (*Chil.* 9.934–5) in the twelfth century, after the date of our earliest manuscripts.[71]

It was not until the seventeenth century, in England and France, that the name of Theophrastus becomes inseparable from the genre of character writing. Some account of the impulse which he gave to the genre may be found in Jebb (Introduction § II), Ussher 1966, Anderson 1970: xxi–xxxii, 133–53, Rusten 2002: 33–9, Millett 2007: ch. 2.[72]

3 DATE

Three dates are in question: dramatic date, date of composition, date of publication.[73]

[65] See p. 6.
[66] See pp. 10–11, 19 n. 81, and on def. II and def. VI.
[67] See n. 82.
[68] For Petronius, see Walsh 1970: 133–4, Leão 1997; Sullivan 1968: 138–9 is suitably sceptical. For Lucian, the resemblances alleged by Macleod 1974 and Baldwin 1977 are too slight to prove direct imitation. Llera Fueyo (see n. 26) prudently stops short of claiming imitation by Herodas.
[69] See n. 16.
[70] See nn. 22 and 57.
[71] The claim by Lane Fox 1996: 127–8 that they were read by St John Climacus (sixth–seventh centuries) is based on a misunderstanding of Immisch 1923: 2.
[72] For further study of the genre, the following are especially valuable: Gordon 1912, Aldington 1924, Boyce 1947, Smeed 1985.
[73] For more detailed discussion, see Diggle 2004: 27–37. The main earlier

Two sketches, VIII and XXIII, allude to historical persons and events: for the general background, see pp. 1–2. In VIII the Λογοποιός claims that Polyperchon and 'the king' (of Macedonia) have recently defeated Cassander, who has been captured. The struggle between Polyperchon and Cassander lasted from 319 to 309. Since the purported defeat of Cassander distresses the ruling party in Athens (§8), the ruling party are pro-Macedonian: the oligarchs under either Phocion (322–318) or under Demetrius of Phaleron (317–307). There are three candidates for the title of king during the period 319–309: (i) Philip III Arrhidaeus, half-brother of Alexander, murdered in 317; (ii) Alexander IV, son of Alexander, joint ruler with Philip III, murdered in 310 or 309; (iii) Heracles, son of Alexander, murdered in 309. The reference to 'the king' probably rules out the oligarchy of Phocion as the dramatic date, since there were two joint kings at that time. The possibilities which remain are: (*a*) 317/16 or 316/15, when Cassander invaded Macedonia and captured the remaining king, Alexander IV, at which time a victory by Polyperchon and 'the king' would be a plausible fiction; (*b*) 310/9, when Polyperchon proclaimed Heracles king, confronted Cassander in Macedonia, and came to terms with him. Whatever the dramatic date, the sketch would have been composed soon after, since interest would fade as topicality faded.

In XXIII the Ἀλαζών claims that he campaigned with Alexander (§3), that he has received three invitations from Antipater to visit him in Macedonia, and that he has declined the offer of permission to export Macedonian timber duty-free through fear of attack by sycophants (§4). He also claims that he made voluntary contributions to needy citizens 'in the grain-shortage' (§5). Alexander died in 323, Antipater, who succeeded him, in 319. But, as Alexander's deputy in Europe from 334, Antipater was a figure of such standing that an invitation from him makes a suitable object of boasting at any date from 334 onwards. Several serious shortages of grain are attested in the period 330–322. Although the Ἀλαζών does not explicitly say that Alexander is dead, on the most natural reading we would infer that he is dead, and that Antipater is now the most important man in the world, which he was to become in 320, when he ousted a rival and consolidated his hold on Macedonia. A dramatic date in 320 or 319 is therefore the most likely. And since familiarity with Antipater ceases to be a topical subject for boasting as soon as he is dead, the date of composition is not likely to be much later than 319.

contributions are by Cichorius 1897: lvii–lxii, Rühl 1898, Boegehold 1959, Stein 1992: 21–45, Lane Fox 1996: 134–9.

The dramatic date of XXVI (the Ὀλιγαρχικός) falls in a period of democracy. The theoretical possibilities are: (i) before 322 (advent of Phocion); (ii) 318/17 (between Phocion and Demetrius of Phaleron); (iii) after 307 (fall of Demetrius). The last of these is probably excluded by the mention of liturgies in §5: these were abolished by Demetrius (or soon after his time) and never reinstated.[74] In §2 we hear of certain minor officials who are to be elected by popular vote. According to [Arist.] *Ath. pol.* 56.4, a change occurred, at a date unspecified, in the procedure for choosing these officials, from election to lottery. The change must have occurred after 349/8, since election is referred to in Dem. 21.15 (a speech delivered in that year), but before the date of composition of *Ath. pol.* (uncertain, perhaps the late 330s). But we have inscriptional evidence that a change back to election took place, certainly by 186/5, possibly by 282/1.[75] Since Theophrastus specifies election, either: (i) he refers to a time before the procedure changed; or (ii) he refers to a time when there had been a change back to the original procedure; or (iii) he ignores the change (historical accuracy not being crucial in a matter of this kind). So this passage offers no secure evidence. Since there is no mention of recent political upheavals, it is less likely that the dramatic date is the brief period of democracy in 318/17, which followed the oligarchy under Phocion (322–318), than a date before 322. It does not follow that the date of composition must be before 322. It has been argued that 'If Theophrastus wrote him up any later, he would have been characterizing his man against a setting which had passed.'[76] This is to take the Ὀλιγαρχικός too seriously. His vices are conventional and his targets traditional. Men such as he, upper-crust, out-of-touch reactionaries, are material for caricature, whatever the current political climate.[77] There is no reason to exclude the possibility of a later date of composition, during a period of oligarchy.

It may be argued that a period of stable democracy, before 322, is also likely for those sketches which refer to judicial activity (I.2, VI.8, VII.8, XI.7, XII.4, 5, XIII.11, XIV.3, XVII.8, XXVI.4, XXVII.9, XXIX.2, 5, 6) and attendance at the Assembly (IV.2, VII.7, XIII.2, XXI.11, XXII.3, XXIV.5, XXVI.2, 4, XXIX.5) as ordinary features of everyday life. But caution is needed. The courts and the Assembly continued to function under Phocion and

[74] See Wilson 2000: 270–2, Tracy 2000: 342, Gottschalk 2000: 371. That Demetrius was responsible is questioned by O'Sullivan 2009: 186–7.

[75] *IG* II² 896.34–5; (the earlier date) *IG* II² 668 = *SIG*³ 388.13–15, 23 (not one per tribe, so possibly elected).

[76] Lane Fox 1996: 135.

[77] For further comment on his type, see the Introductory Note to XXVI.

Demetrius, and we cannot say that the dramatic date of these sketches is incompatible with a period of oligarchy. Much less can we say that they could not have been written during one. Again, the allusions to liturgies (xxii.2, 5, xxiii.6, xxvi.5) set the dramatic date before their abolition, perhaps by Demetrius.[78] But they say nothing about date of composition.

In conclusion: (i) There is no consistent dramatic date. One sketch (viii) is set during a period of oligarchy; one (xxvi) is set during a period of democracy (more likely the period before 322 than the brief period 318/17), and others may be. (ii) It is impossible to assign a single date of composition to the whole collection. (iii) Date of publication is indeterminable.

The question of when Theophrastus wrote the sketches and the question of when (if ever) he published them are inseparable from the question of why he wrote them. If (as suggested, p. 9) he wrote them as incidental material to illustrate his lectures, he may have written them over a long period, potentially throughout the whole of his career as teacher. Their uniformity of style and structure suggests that he may have reworked them for publication.

4 TRANSMISSION[79]

Theophrastus composed the sketches in the later part of the fourth century. In what form and at what date they were published we do not know. By the time of Philodemus (first century BC) they had already suffered interpolation: the definitions at least had been added.[80] They had also suffered serious corruption. For Theophrastus cannot have designed v.6–10 to follow v.1–5. Yet the papyrus of Philodemus (Π^1), like the medieval manuscripts, presents v.1–10 as a continuous text.[81]

The general fabric of the text transmitted by Π^1, and of the shorter portions of vii and viii transmitted by another papyrus of the first century BC (Π^2), is not essentially different from that of the medieval manuscripts.[82]

[78] See p. 18.

[79] For a more detailed treatment, see Diggle 2004: 37–57.

[80] See p. 10.

[81] Π^1 is *P.Herc.* 1457 (first century BC), published by Bassi 1909 and 1914; see also Kondo 1971, Dorandi and Stein 1994, Stefanis 1994b. It has progressively deteriorated, and not everything reported by Bassi and Kondo is now visible. My reports are based on a transcription generously made by Jeffrey Fish. For further details, see Diggle 2004: 50.

[82] Π^2 is *P.Hamb.* 143 (Pack^2 2816), first published by Gronewald 1979. A third papyrus, Π^3 (*P.Oxy.* 699 (Pack^2 1500); Trinity College, Dublin, Pap. F 11a, third century AD, collated from the original), contains an abbreviated version of parts of

The *prooemium* and the epilogues appended to nine sketches were added much later. But, those additions (and other interpolations) apart, our collection as it stands reflects a version of the text which had come into existence by the first century BC. It is no longer possible to argue, as was argued before the papyri were known, that it owes its form to large-scale editorial activity in the imperial or Byzantine period.[83]

The archetype of the medieval manuscripts, containing thirty sketches, was divided for copying, by chance or design, at a date unknown (not later than the eleventh century), into two halves. One half (containing I–XV) is represented by our oldest manuscripts, AB (probably eleventh rather than tenth century);[84] the other (XVI–XXX) by V (late thirteenth century).[85] A and B have, in addition to I–XV, an abridged version of XXX.5–16 (10, 14, 15 are missing), appended to XI. We may surmise that a detached page from an abridged version of I–XXX was incorporated among the pages of the ancestor of AB, whether by accident or by design.[86]

These manuscripts are corpora of rhetorical treatises. The text of Theophrastus will have been added to the prototype of the corpus in the early Byzantine period.[87]

In addition to these three, sixty-eight later manuscripts are recorded.[88] The majority contain I–XV; a few contain either I–XXIII or I–XXVIII. For simplicity, in what follows and in the apparatus criticus, I designate one or more of these manuscripts or groups of manuscripts by the symbol z. Whether z preserve any trace of an independent tradition has long been debated. Cobet and Diels argued vigorously that they do not.[89] Many have remained unconvinced. What scribe, protested Pasquali, would have the wit to replace τίμιε with the slave-name Τίβιε at IX.3, or an unexceptionable φαίνεσθαι with the more subtly suggestive ὑποφαίνεσθαι at IV.4?[90]

XXV–XXVI. Both papyri are re-edited by A. Guida in *CPF* I.1*** (1999) no. 103.1–2; see also *CPF* IV.2 (2002) figs. 81, 134.

83 As argued by Diels 1883, and 1909: v–viii.

84 Paris, Bibliothèque Nationale, gr. 2977 (no. 44 Wilson 1962) and gr. 1983 (no. 40 Wilson), both collated from photographs. When A and B disagree, B is far more often right than wrong, and most of its errors (against A) are trifling. But a few serious errors (such as XIII.9 μαλακιζομένωι A: καλλωπιζ- B) prove that A is not a copy of B.

85 Vatican, Bibliotheca Apostolica Vaticana, Vat. gr. 110 (no. 61 Wilson). Collated from photographs.

86 See p. 21, for abridged versions of V. That the work was prone to abridgement even in antiquity is shown by Π³ (see n. 82).

87 See n. 43.

88 Wilson 1962.

89 Cobet 1859: 311, 1874: 34, Diels 1883: 11–15, 1909: ix–xiv.

90 Pasquali 1952: 29–30; earlier, Pasquali 1919: 16–17 = 1986: 90–1, 1926: 91–2 = 1986: 850–2.

In 1992 Markus Stein sketched a plausible picture of the medieval tradition, using only the piecemeal evidence already published.[91] Two years later I. E. Stefanis published his investigation of the later manuscripts, which he had collated almost in their entirety.[92] His investigation confirms that the picture sketched by Stein is in all essentials right. It is now clear that no later manuscript or group of manuscripts had access to a tradition independent of ABV.

The medieval tradition offers plentiful evidence of scribal interference. For example, the version of xvi–xxviii in one group of manuscripts and of xvi–xxiii in another is an abridged version of what is in V, and the abridgement did not happen by accident.[93] A reading like ὑποφαίνεσθαι, if it is not an idle blunder, is an idle embellishment.[94] A reading like Τίβιε is evidence that scribes existed who thought about what they wrote and remembered what they had read.[95]

[91] Stein 1992: 3–20.
[92] Stefanis 1994.
[93] See p. 20 for other evidence of abridgement.
[94] Cf., above all, xi.2 δεῖξαι τὸ αἰδοῖον] ὑποδεικνύειν τὰ αἰδοῖα z. Expansion of simple verbs into compounds is not uncommon in z.
[95] See Diels 1883: 18–19, 1909: xxii, Stein 1992: 8–9.

SIGLA

Π[1]	*P.Herc.* 1457 (v)	saec. i a.C.
Π[2]	*P.Hamb.* 143 (vii.7–viii.3)	saec. i a.C.
Π[3]	*P.Oxy.* 699 (xxv.8–xxvi.2)	saec. iii p.C.
A	Par. gr. 2977 (i–xv, xxx.5–16)	saec. xi
B	Par. gr. 1983 (i–xv, xxx.5–16)	saec. xi
V	Vat. gr. 110 (xvi–xxx)	saec. xiii
z	*codicum recentiorum unus uel plures*	

ΘΕΟΦΡΑΣΤΟΥ
ΧΑΡΑΚΤΗΡΕΣ ΗΘΙΚΟΙ

ΠΡΟΟΙΜΙΟΝ

[Ἤδη μὲν καὶ πρότερον πολλάκις ἐπιστήσας τὴν διάνοιαν ἐθαύμασα, 1
ἴσως δὲ οὐδὲ παύσομαι θαυμάζων· τί γὰρ δήποτε, τῆς Ἑλλάδος ὑπὸ τὸν
αὐτὸν ἀέρα κειμένης καὶ πάντων τῶν Ἑλλήνων ὁμοίως παιδευομένων,
συμβέβηκεν ἡμῖν οὐ τὴν αὐτὴν τάξιν τῶν τρόπων ἔχειν; ἐγὼ γάρ, ὦ 2
Πολύκλεις, συνθεωρήσας ἐκ πολλοῦ χρόνου τὴν ἀνθρωπίνην φύσιν
καὶ βεβιωκὼς ἔτη ἐνενήκοντα ἐννέα, ἔτι δὲ ὡμιληκὼς πολλαῖς τε καὶ
παντοδαπαῖς φύσεσι καὶ παρατεθεαμένος ἐξ ἀκριβείας πολλῆς τούς τε
ἀγαθοὺς τῶν ἀνθρώπων καὶ τοὺς φαύλους ὑπέλαβον δεῖν συγγράψαι ἃ
ἑκάτεροι αὐτῶν ἐπιτηδεύουσιν ἐν τῶι βίωι. ἐκθήσω δέ σοι κατὰ γένος 3
ὅσα τε τυγχάνει γένη τρόπων τούτοις προσκείμενα καὶ ὃν τρόπον
τῆι οἰκονομίαι χρῶνται. ὑπέλαβον γάρ, ὦ Πολύκλεις, τοὺς υἱεῖς ἡμῶν
βελτίους ἔσεσθαι καταλειφθέντων αὐτοῖς ὑπομνημάτων τοιούτων οἷς
παραδείγμασι χρώμενοι αἱρήσονται τοῖς εὐσχημονεστάτοις συνεῖναί τε
καὶ ὁμιλεῖν, ὅπως μὴ καταδεέστεροι ὦσιν αὐτῶν. τρέψομαι δὲ ἤδη ἐπὶ 4
τὸν λόγον· σὸν δὲ παρακολουθῆσαί τε ὀρθῶς καὶ εἰδῆσαι εἰ ὀρθῶς λέγω.
πρῶτον μὲν οὖν †ποιήσομαι† τῶν τὴν εἰρωνείαν ἐζηλωκότων, ἀφεὶς τὸ
προοιμιάζεσθαι καὶ πολλὰ πέρα τοῦ πράγματος λέγειν. καὶ ἄρξομαι 5
πρῶτον ἀπὸ τῆς εἰρωνείας καὶ ὁριοῦμαι αὐτήν, εἶθ᾽ οὕτως τὸν εἴρωνα
διέξειμι ποῖός τίς ἐστι καὶ εἰς τίνα τρόπον κατενήνεκται. καὶ τὰ ἄλλα
δὴ τῶν παθημάτων ὥσπερ ὑπεθέμην πειράσομαι κατὰ γένος φανερὰ
καθιστάναι.]

Prooemium a Theophrasto abiudicauit Furlanus   10 προσκείμενα z, Stephanus: προκ- AB   17 πέρα Needham: περὶ AB   21 καθιστ- z, Fischer: καθεστ- AB

I
ΕΙΡΩΝ

1 [Ἡ μὲν οὖν εἰρωνεία δόξειεν ἂν εἶναι, ὡς τύπωι λαβεῖν, προσποίησις ἐπὶ
χεῖρον πράξεων καὶ λόγων.]
2 ὁ δὲ εἴρων τοιοῦτός τις οἷος προσελθὼν τοῖς ἐχθροῖς ἐθέλειν λαλεῖν
†οὐ μισεῖν†. καὶ ἐπαινεῖν παρόντας οἷς ἐπέθετο λάθραι καὶ τούτοις
συλλυπεῖσθαι ἡττημένοις· καὶ συγγνώμην δὲ ἔχειν τοῖς αὑτὸν κακῶς
3 λέγουσι καὶ ἐπὶ τοῖς καθ᾽ ἑαυτοῦ λεγομένοις ⟨γελᾶν⟩. καὶ †πρὸς
4 τοὺς ἀδικουμένους καὶ ἀγανακτοῦντας† πράως διαλέγεσθαι. καὶ τοῖς
ἐντυγχάνειν κατὰ σπουδὴν βουλομένοις προστάξαι ἐπανελθεῖν, καὶ μηδὲν
ὧν πράττει ὁμολογῆσαι ἀλλὰ φῆσαι βουλεύεσθαι καὶ προσποιήσασθαι
5 ἄρτι παραγεγονέναι καὶ ὀψὲ γίγνεσθαι [αὐτὸν] καὶ μαλακισθῆναι. καὶ
πρὸς τοὺς δανειζομένους καὶ ἐρανίζοντας ⟨ ⟩ ὡς οὐ πωλεῖ καὶ μὴ
πωλῶν φῆσαι πωλεῖν. καὶ ἀκούσας τι μὴ προσποιεῖσθαι καὶ ἰδὼν φῆσαι
μὴ ἑορακέναι καὶ ὁμολογήσας μὴ μεμνῆσθαι· καὶ τὰ μὲν σκέψεσθαι
φάσκειν, τὰ δὲ οὐκ εἰδέναι, τὰ δὲ θαυμάζειν, τὰ δ᾽ ἤδη ποτὲ καὶ αὐτὸς
6 οὕτω διαλογίσασθαι. καὶ τὸ ὅλον δεινὸς τῶι τοιούτωι τρόπωι τοῦ
λόγου χρῆσθαι· "Οὐ πιστεύω", "Οὐχ ὑπολαμβάνω", "Ἐκπλήττομαι", καὶ
†λέγει ἑαυτὸν ἕτερον γεγονέναι†, "Καὶ μὴν οὐ ταῦτα πρὸς ἐμὲ διεξήιει",
"Παράδοξόν μοι τὸ πρᾶγμα", "Ἄλλωι τινὶ λέγε", "Ὁπότερον δὲ σοὶ
ἀπιστήσω ἢ ἐκείνου καταγνῶ ἀποροῦμαι", "Ἀλλ᾽ ὅρα μὴ σὺ θᾶττον
πιστεύεις".
7 [τοιαύτας φωνὰς καὶ πλοκὰς καὶ παλιλλογίας εὑρεῖν ἔστι τοῦ εἴρωνος.
τὰ δὴ τῶν ἠθῶν μὴ ἁπλᾶ ἀλλ᾽ ἐπίβουλα φυλάττεσθαι μᾶλλον δεῖ ἢ τοὺς
ἔχεις.]

1–2 del. Darvaris 1 ὡς B: ἐν A 3 τις οἷος B: ἐστιν οἷον A λαλεῖν B: λαβ- A 5 ἡττημένοις Schwartz: ἡττωμ- AB αὑτὸν Diels: αὐ- AB 6 ⟨γελᾶν⟩ Darvaris 10 γίγνεσθαι Diggle: γενέσθαι AB αὐτὸν del. Hottinger 11 lac. indic. Salmasius 12 φῆσαι (prius) Schneider siue Bloch: φήσει AB φῆσαι (alterum) z: φήσει AB 13 ἑορ- Herwerden: ἑωρ- AB σκέψεσθαι Casaubon: -ασθαι AB 18 Ὁπότερον Cobet: ὅπως AB 20 πιστεύεις B: -ης A 21–3 del. Bloch 21 ἔστι τοῦ εἴρωνος Ussing: ἐστιν οὐ χεῖρον ὂν AB

II
ΚΟΛΑΞ

[Τὴν δὲ κολακείαν ὑπολάβοι ἄν τις ὁμιλίαν αἰσχρὰν εἶναι, συμφέρουσαν 1
δὲ τῶι κολακεύοντι.]
ὁ δὲ κόλαξ τοιοῦτός τις οἷος ἅμα πορευόμενος εἰπεῖν "Ἐνθυμῆι ὡς 2
ἀποβλέπουσι πρὸς σὲ οἱ ἄνθρωποι; τοῦτο δὲ οὐθενὶ τῶν ἐν τῆι πόλει
γίγνεται πλὴν ἢ σοί", <καὶ> "Ηὐδοκίμεις χθὲς ἐν τῆι στοᾶι"· πλειόνων
γὰρ ἢ τριάκοντα ἀνθρώπων καθημένων καὶ ἐμπεσόντος λόγου τίς
εἴη βέλτιστος ἀφ᾽ αὑτοῦ ἀρξαμένους πάντας ἐπὶ τὸ ὄνομα αὐτοῦ
κατενεχθῆναι. καὶ ἅμα τοιαῦτα λέγων ἀπὸ τοῦ ἱματίου ἀφελεῖν κροκύδα, 3
καὶ ἐάν τι πρὸς τὸ τρίχωμα τῆς κεφαλῆς ὑπὸ πνεύματος προσενεχθῆι
ἄχυρον καρφολογῆσαι, καὶ ἐπιγελάσας δὲ εἰπεῖν "Ὁρᾶις; ὅτι δυοῖν σοι
ἡμερῶν οὐκ ἐντετύχηκα πολιῶν ἔσχηκας τὸν πώγωνα μεστόν, καίπερ
εἴ τις καὶ ἄλλος ἔχων πρὸς τὰ ἔτη μέλαιναν τὴν τρίχα". καὶ λέγοντος 4
δὲ αὐτοῦ τι τοὺς ἄλλους σιωπᾶν κελεῦσαι καὶ ἐπαινέσαι δὲ ἀκούοντα
καὶ ἐπισημήνασθαι δέ, ἐπὰν παύσηται, "Ὀρθῶς", καὶ σκώψαντι ψυχρῶς
ἐπιγελάσαι τό τε ἱμάτιον ὦσαι εἰς τὸ στόμα ὡς δὴ οὐ δυνάμενος
κατασχεῖν τὸν γέλωτα. καὶ τοὺς ἀπαντῶντας ἐπιστῆναι κελεῦσαι ἕως ἂν 5
αὐτὸς παρέλθηι. καὶ τοῖς παιδίοις μῆλα καὶ ἀπίους πριάμενος εἰσενέγκας 6
δοῦναι ὁρῶντος αὐτοῦ, καὶ φιλήσας δὲ εἰπεῖν "Χρηστοῦ πατρὸς νεόττια".
καὶ συνωνούμενος Ἰφικρατίδας τὸν πόδα φῆσαι εἶναι εὐρυθμότερον τοῦ 7
ὑποδήματος. καὶ πορευομένου πρός τινα τῶν φίλων προδραμὼν εἰπεῖν 8
ὅτι "Πρὸς σὲ ἔρχεται", καὶ ἀναστρέψας ὅτι "Προήγγελκά σε". [ἀμέλει δὲ 9
καὶ τὰ ἐκ γυναικείας ἀγορᾶς διακονῆσαι δυνατὸς ἀπνευστί.] καὶ τῶν 10
ἑστιωμένων πρῶτος ἐπαινέσαι τὸν οἶνον καὶ παρακειμένωι εἰπεῖν "Ὡς
μαλακῶς ἑστιᾶις", καὶ ἄρας τι τῶν ἀπὸ τῆς τραπέζης φῆσαι "Τουτὶ ἄρα

1–2 del Darvaris 3 ὁ δὲ κόλαξ τοιοῦτός τις οἷος Darvaris: τὸν δὲ κόλακα τοιοῦτόν τινα ὥστε AB πορευόμενος Darvaris: -ον AB 4 δὲ B^{1s}: om. AB οὐθενὶ B: οὐδ- A 5 γίνεται AB ἢ om. B <καὶ> Herwerden 6 ἐμπεσόντος λόγου B: ἐμπεσὼν λόγος A 7 ἀφ᾽ αὑτοῦ Ribbeck: ἀπ᾽ αὐ- AB 8 ἅμα Schneider: ἄλλα AB λέγων z, Lycius: -ειν AB 9 ὑπὸ Auberius: ἀπὸ AB προσενεχθῆ z: -ηνέχθη AB 10 δυεῖν A 11 ἔσχες A 12 ἔχων z, Herwerden: ἔχεις AB πρὸς τὰ ἔτη hoc loco B: post ἄλλος A 13 ἀκούοντα z, Casaubon: -τος AB 14 ἐπὰν παύσηται Foss: εἰ παύσεται AB σκώψαντι ed. Basil.: -ψας τί AB 15 δὴ z: δεῖ B: μὴ A 18 δὲ B^{1c}: καὶ B: om. A 19 Ἰφικρατίδας M. Schmidt: ἐπικρηπῖδας A: ἐπὶ κρ- B εἶναι φῆσαι A 20 προσδραμὼν A 21 Προ- Auberius: προσ- AB -ήγγελκά σε ex z falso referunt: -ήγγελκας AB 21–2 del. Diels 23 παρακειμένωι (-ων z) Gronouius: παραμένων AB 24 ἑστιᾶις nescioquis ap. Casaubon: ἐσθίεις AB

ὡς χρηστόν ἐστι". καὶ ἐρωτῆσαι μὴ ῥιγοῖ καὶ εἰ ἐπιβαλέσθαι βούλεται καὶ
ἔτι ταῦτα λέγων περιστεῖλαι αὐτόν· καὶ ἅμα πρὸς τὸ οὖς προσκύπτων
11 διαψιθυρίζειν· καὶ εἰς ἐκεῖνον ἀποβλέπων τοῖς ἄλλοις λαλεῖν. καὶ τοῦ
παιδὸς ἐν τῶι θεάτρωι ἀφελόμενος τὰ προσκεφάλαια αὐτὸς ὑποστρῶσαι.
12 καὶ τὴν οἰκίαν φῆσαι εὖ ἠρχιτεκτονῆσθαι καὶ τὸν ἀγρὸν εὖ πεφυτεῦσθαι
καὶ τὴν εἰκόνα ὁμοίαν εἶναι.

13 [καὶ τὸ κεφάλαιον τὸν κόλακα ἔστι θεάσασθαι πάντα καὶ λέγοντα καὶ πράττοντα ὧι χαριεῖσθαι ὑπολαμβάνει.]

25 ἐπιβαλέσθαι z: -βάλλ- AB 26 ταῦτα λέγων hoc loco Schneider: ante πρὸς τὸ AB περιστεῖλαι z: -στείλη AB ἅμα Diels: μὴ AB προσκύπτων Valckenaer: προσπίπτων A^{1s}B, διαπ- A 27 διαψιθυρίζειν A: ψιθ- B εἰς B: ὡς A 31–2 del. Bloch

III
ΑΔΟΛΕΣΧΗΣ

[Ἡ δὲ ἀδολεσχία ἐστὶ μὲν διήγησις λόγων μακρῶν καὶ ἀπροβουλεύτων.] 1
ὁ δὲ ἀδολέσχης τοιοῦτός τις οἷος, ὅν μὴ γιγνώσκει, τούτωι 2
παρακαθεζόμενος πλησίον πρῶτον μὲν τῆς αὑτοῦ γυναικὸς εἰπεῖν
ἐγκώμιον· εἶτα, ὃ τῆς νυκτὸς εἶδεν ἐνύπνιον, τοῦτο διηγήσασθαι· εἶθ᾽ ὧν
εἶχεν ἐπὶ τῶι δείπνωι τὰ καθ᾽ ἕκαστα διεξελθεῖν. εἶτα δὴ προχωροῦντος 3
τοῦ πράγματος λέγειν ὡς πολὺ πονηρότεροί εἰσιν οἱ νῦν ἄνθρωποι τῶν ἀρχαίων, καὶ ὡς ἄξιοι γεγόνασιν οἱ πυροὶ ἐν τῆι ἀγορᾶι, καὶ ὡς πολλοὶ ἐπιδημοῦσι ξένοι, καὶ τὴν θάλατταν ἐκ Διονυσίων πλώιμον εἶναι, καὶ εἰ ποιήσειεν ὁ Ζεὺς ὕδωρ πλεῖον τὰ ἐν τῆι γῆι βελτίω ἔσεσθαι, καὶ ὃν ἀγρὸν εἰς νέωτα γεωργήσει, καὶ ὡς χαλεπόν ἐστι τὸ ζῆν, καὶ ὡς Δάμιππος μυστηρίοις μεγίστην δᾶιδα ἔστησεν, καὶ πόσοι εἰσὶ κίονες τοῦ Ὠιδείου, καὶ "Χθὲς ἤμεσα", καὶ τίς ἐστιν ἡμέρα τήμερον, καὶ ὡς Βοηδρομιῶνος μέν ἐστι τὰ μυστήρια, Πυανοψιῶνος δὲ ⟨τὰ⟩ Ἀπατούρια, Ποσιδεῶνος δὲ ⟨τὰ⟩ κατ᾽ ἀγροὺς Διονύσια· κἂν ὑπομένηι τις αὐτόν, μὴ ἀφίστασθαι.
[παρασείσαντα δὴ δεῖ τοὺς τοιούτους τῶν ἀνθρώπων ⟨φεύγειν⟩ καὶ 4
⟨τὸ ἀκάτειον⟩ δ᾽ ἀράμενον ἀπαλλάττεσθαι, ὅστις ἀπύρετος βούλεται εἶναι· ἔργον γὰρ συναρέσκεσθαι τοῖς μήτε σχολὴν μήτε σπουδὴν διαγινώσκουσιν.]

1 del. Darvaris   2 τις Hanow: ἐστιν AB   ὅν z: ὧν B[?]: ὧν A   γιν- AB   3 αὑτοῦ Pauw (ἑαυτοῦ z): αὐ- AB   5 τὸ δεῖπνον A   8 θάλασσαν A   πλώιμον z: πλό- AB   9 ὃν ἀγρὸν Diels: ὁ ἀγρὸς AB   11 μεγίστην B: -οις AB[1s]   12 ἐστιν A[c] B: ἡ A   τήμερον z, Herwerden: σή- AB   12–14 καὶ ὡς . . . Διονύσια hoc loco Hottinger: post ἀφίστασθαι (14) AB   13 Πυανοψιῶνος Bechert: -νεψ- AB   <τὰ> z, Darvaris   Ποσιδεῶνος Bechert: ποσειδ- AB   14 <τὰ> Casaubon   15–18 del. Bloch   15 <φεύγειν> Casaubon   16 <τὸ ἀκάτειον> δ᾽ ἀράμενον Jackson: διαράμενος AB   ἀπύρετος ed. pr.: -ευτος AB   17 συναρέσκεσθαι Duport: συναρκεῖσθαι AB   σχολὴν . . . σπουδὴν B: σπουδὴν . . . σχολὴν A

IV
ΑΓΡΟΙΚΟΣ

1 [Ἡ δὲ ἀγροικία δόξειεν ἂν εἶναι ἀμαθία ἀσχήμων.]
2 ὁ δὲ ἄγροικος τοιοῦτός τις οἷος κυκεῶνα πιὼν εἰς ἐκκλησίαν πορεύεσθαι,
καὶ τὸ μύρον φάσκειν οὐδὲν τοῦ θύμου ἥδιον ὄζειν, καὶ μείζω τοῦ ποδὸς
3 τὰ ὑποδήματα φορεῖν, καὶ μεγάληι τῆι φωνῆι λαλεῖν. καὶ τοῖς μὲν φίλοις
καὶ οἰκείοις ἀπιστεῖν, πρὸς δὲ τοὺς αὑτοῦ οἰκέτας ἀνακοινοῦσθαι περὶ
τῶν μεγίστων, καὶ τοῖς παρ᾽ αὑτῶι ἐργαζομένοις μισθωτοῖς ἐν ἀγρῶι
4 πάντα τὰ ἀπὸ τῆς ἐκκλησίας διηγεῖσθαι. καὶ ἀναβεβλημένος ἄνω τοῦ
5 γόνατος καθιζάνειν [ὥστε τὰ γυμνὰ αὐτοῦ φαίνεσθαι]. καὶ ἐπ᾽ ἄλλωι
μὲν μηδενὶ <μήτε εὐφραίνεσθαι> μήτε ἐκπλήττεσθαι ἐν ταῖς ὁδοῖς, ὅταν
6 δὲ ἴδηι βοῦν ἢ ὄνον ἢ τράγον ἑστηκὼς θεωρεῖν. καὶ προαιρῶν δέ τι
7 ἐκ τοῦ ταμιείου δεινὸς φαγεῖν, καὶ ζωρότερον πιεῖν. καὶ τὴν σιτοποιὸν
πειρῶν λαθεῖν, κᾆιτ᾽ ἀλέσας μετ᾽ αὐτῆς <μετρῆσαι> τοῖς ἔνδον πᾶσι καὶ
8 αὑτῶι τὰ ἐπιτήδεια. καὶ ἀριστῶν δὲ ἅμα τοῖς ὑποζυγίοις ἐμβαλεῖν <τὸν
9 χόρτον. καὶ> τῆι θύραι ὑπακοῦσαι αὐτός, καὶ τὸν κύνα προσκαλεσάμενος
καὶ ἐπιλαβόμενος τοῦ ῥύγχους εἰπεῖν "Οὗτος φυλάττει τὸ χωρίον καὶ
10 τὴν οἰκίαν". καὶ [τὸ] ἀργύριον δὲ παρά του λαβὼν ἀποδοκιμάζειν,
11 λίαν <γὰρ> μολυβρὸν εἶναι, καὶ ἕτερον ἀνταλλάττεσθαι. καὶ ἐάν τωι
ἄροτρον χρήσηι ἢ κόφινον ἢ δρέπανον ἢ θύλακον, ταῦτα τῆς νυκτὸς
12 κατὰ ἀγρυπνίαν ἀναμιμνησκόμενος < >. καὶ ἐν βαλανείωι δὲ ᾆισαι,
13 καὶ εἰς τὰ ὑποδήματα δὲ ἥλους ἐγκροῦσαι. καὶ εἰς ἄστυ καταβαίνων
ἐρωτῆσαι τὸν ἀπαντῶντα πόσου ἦσαν αἱ διφθέραι καὶ τὸ τάριχος καὶ εἰ
τήμερον ὁ ἄρχων νουμηνίαν ἄγει, καὶ εἰπεῖν ὅτι βούλεται εὐθὺς καταβὰς
ἀποκείρασθαι καὶ τῆς αὐτῆς ὁδοῦ περιὼν κομίσασθαι παρ᾽ Ἀρχίου τοῦ
ταρίχους.

1 del. Darvaris 2 τις om. A οἷον A 5 αὑτοῦ Stephanus: αὐ- AB 6 αὑτῶι Schwartz: αὐ- AB 8 del. Darvaris 9 μὲν om. A suppl. Kassel 10 προαιρῶν Sylburg: προαίρων AB 11 ταμιείου z, Meineke: ταμείου AB 12 suppl. Diggle (μετρεῖν iam Casaubon) 13 αὑτῶι Needham: αὐτῶ B, -οῖς A 13–14 suppl. ed. pr. 14 τῆι θύραι Diggle: τὴν θύραν AB ὑπακοῦσαι Casaubon: ἐπ- AB 16 del. ed. pr. του B: τούτου A 17 <γὰρ> Eberhard μολυβρὸν Diels: μὲν λυπρὸν AB ἀνταλλάττεσθαι Nauck: ἅμα ἀλλ- AB 17–18 ἐάν . . . χρήσηι Foss: εἰ (om. B) . . . ἔχρησεν AB 17 τωι Needham: τὸ AB 18 τῆς A: τοῦ B 19–20 καὶ . . . ἐγκροῦσαι hoc loco Diggle: post ὑποκείρασθαι (23) AB 22 τήμερον Herwerden: σήμερον AB ἄρχων Reiske: ἀγὼν AB ὅτι β- εὐθὺς Casaubon: εὐθὺς ὅτι β- AB 23 ἀποκείρασθαι z: ὑπο- AB περιὼν Diggle: παρ- AB τοῦ Sylburg: τοὺς AB

V
ΑΡΕΣΚΟΣ

[Ἡ δὲ ἀρέσκειά ἐστι μέν, ὡς ὅρωι περιλαβεῖν, ἔντευξις οὐκ ἐπὶ τῶι βελτίστωι 1
ἡδονῆς παρασκευαστική.]
ὁ δὲ ἄρεσκος [ἀμέλει] τοιοῦτός τις οἷος πόρρωθεν προσαγορεῦσαι 2
καὶ ἄνδρα κράτιστον εἴπας καὶ θαυμάσας ἱκανῶς ἀμφοτέραις ταῖς χερσὶ
περιβαλὼν μὴ ἀφιέναι καὶ μικρὸν προπέμψας καὶ ἐρωτήσας πότε αὐτὸν
ὄψεται ἐπαινῶν ἀπαλλάττεσθαι. καὶ παρακληθεὶς δὲ πρὸς δίαιταν μὴ 3
μόνον ὧι πάρεστι βούλεσθαι ἀρέσκειν ἀλλὰ καὶ τῶι ἀντιδίκωι, ἵνα κοινός
τις εἶναι δοκῆι. καὶ <πρὸς> τοὺς ξένους δὲ εἰπεῖν ὡς δικαιότερα λέγουσι 4
τῶν πολιτῶν. καὶ κεκλημένος δὲ ἐπὶ δεῖπνον κελεῦσαι καλέσαι τὰ παιδία 5
τὸν ἑστιῶντα, καὶ εἰσιόντα φῆσαι σύκου ὁμοιότερα εἶναι τῶι πατρί,
καὶ προσαγαγόμενος φιλῆσαι καὶ παρ᾽ αὑτὸν καθίσασθαι, καὶ τοῖς μὲν
συμπαίζειν αὐτὸς λέγων "Ἀσκός, πέλεκυς", τὰ δὲ ἐπὶ τῆς γαστρὸς ἐᾶν
καθεύδειν ἅμα θλιβόμενος.

< > καὶ πλειστάκις δὲ ἀποκείρασθαι καὶ τοὺς ὀδόντας λευκοὺς 6
ἔχειν καὶ τὰ ἱμάτια δὲ χρηστὰ μεταβάλλεσθαι καὶ χρίματι ἀλείφεσθαι.
καὶ τῆς μὲν ἀγορᾶς πρὸς τὰς τραπέζας προσφοιτᾶν, τῶν δὲ γυμνασίων 7
ἐν τούτοις διατρίβειν οὗ ἂν οἱ ἔφηβοι γυμνάζωνται, τοῦ δὲ θεάτρου
καθῆσθαι, ὅταν ἦι θέα, πλησίον τῶν στρατηγῶν. καὶ ἀγοράζειν αὑτῶι 8
μὲν μηδέν, ξένοις δὲ εἰς Βυζάντιον †ἐπιστάλματα† καὶ Λακωνικὰς κύνας εἰς
Κύζικον καὶ μέλι Ὑμήττιον εἰς Ῥόδον, καὶ ταῦτα ποιῶν τοῖς ἐν τῆι πόλει
διηγεῖσθαι. ἀμέλει δὲ καὶ πίθηκον θρέψαι δεινὸς καὶ τίτυρον κτήσασθαι 9

1–2 del. Darvaris 3 ἀμέλει del. Diggle τις B: ἐστιν A: [Π^1] προσαγ- B: προαγ- A: [Π^1]]ευσαι Π^1: -εύσας AB 4 ε̣ι̣πα[ς] Π^1: εἰπὼν AB θαυ[μ]αζω̣ν̣ π[Π^1 5 π̣ε̣ρ̣[ι]β̣[α]λ̣[ων] Π^1, coni. Herwerden: om. AB [α]π̣ο̣π̣ρο[πεμψας in Π^1 suppl. Stein 6 επαινων Π^1, coni. Needham: ἔτι αἰνῶν AB 6–7 διαιτα[ν μη μονον τουτωι ωι] in Π^1 suppl. Schmidt 8 τις Π^1, coni. Pauw: εἷς AB <πρὸς> Casaubon 9 κελευσαι Π^1, -εῦσαι z: -εύσει AB 10 ε̣ι̣σ̣ε̣λ̣[θον]τα Π^1 11 προσ[αγαγο]μ̣ε̣[νος Π^{1}z, coni. Cobet: προσαγόμενος AB αὑτὸν z: αυ- Π^1: αὐ- AB καθι|σασ]θαι Π^1, coni. Cobet: καθίστασθαι AB 13 ἅμα om. ut uid. Π^1 14 sqq. ad caput alienum rettulit Casaubon 14 πλειστου Π^1 15 χ]ρι|ματι Π^1, coni. Herwerden: χρίσματι AB 16 προσερχεσθ̣[αι Π^1 17 οι olim Π^1 (nunc deest): om. AB γυμνάζωνται (Π^1)B^{1c}: -ζονται AB 18 ἦι z: ἡ AB: [Π^1] αὑτῶι post Stephanum (αὐ-) Sylburg: αὐτὸν AB: [Π^1] 21 θρέψαι z:

καὶ Σικελικὰς περιστερὰς καὶ δορκαδείους ἀστραγάλους καὶ Θουριακὰς τῶν στρογγύλων ληκύθους καὶ βακτηρίας τῶν σκολιῶν ἐκ Λακεδαίμονος καὶ αὐλαίαν Πέρσας ἐνυφασμένην καὶ παλαιστρίδιον κονίστραν ἔχον καὶ σφαιριστήριον. καὶ τοῦτο περιὼν χρηννύναι τοῖς σοφισταῖς, τοῖς ὁπλομάχοις, τοῖς ἁρμονικοῖς ἐνεπιδείκνυσθαι· καὶ αὐτὸς ἐν ταῖς ἐπιδείξεσιν ὕστερον ἐπεισιέναι ἐπειδὰν ἤδη συγκαθῶνται, ἵν᾽ ὁ ἕτερος εἴπηι τῶν θεωμένων πρὸς τὸν ἕτερον ὅτι "Τούτου ἐστὶν ἡ παλαίστρα".

δρέψαι AB: [Π[1]] 24 αὐλαίαν AB: -ας̣ Π[1] Πέρσας ἐνυφασμένην Herwerden: π̣ερσας εν̣υ̣[φασ]μεν̣ο̣υς Π[1]: ἔχουσαν π- ἐνυφασμένους AB παλαιστ̣ρ̣[ι]δ̣ι̣ο̣[ν Π[1], coni. Cobet: αὐλίδιον παλαιστριαῖον AB κονίστραν Diggle: κόνιν (Π[1])AB 25 χρην] ν̣[υ]ν̣αι Π[1], coni. Foss: χρὴ νῦν ἀεὶ AB 25 [τ]οις σο[φιστα]ις Π[1]: τοῖς φιλοσόφοις τοῖς σοφ- AB 26 ε]ν[επιδεικν]υ̣σθα̣[ι Π[1], coni. Cobet: ἐπιδ- AB ἐπιδείξεσιν z: ἀποδ- AB: [Π[1]] 27–8 ὕστερον . . . ἕτερον post complures Diggle: ει̣σ̣[ιεναι]ε̣πε̣ι̣[δαν ηδ]η̣ συνκαθων̣[ται ι]ν[α τις ει]π̣[ηι] των θ̣[ε]ω[μ]ενων in Π[1] fere suppl. Dorandi et Stein: ὕστερον ἔπεισιν (ἐπεισιέναι Foss) ἐπὶ (ἵν᾽ εἴπηι τις Madvig) τῶν θεωμένων πρὸς τὸν ἕτερον AB

VI
ΑΠΟΝΕΝΟΗΜΕΝΟΣ

[Ἡ δὲ ἀπόνοιά ἐστιν ὑπομονὴ αἰσχρῶν ἔργων καὶ λόγων.] 1
ὁ δὲ ἀπονενοημένος τοιοῦτός τις οἷος [ὀμόσαι ταχύ, κακῶς ἀκοῦσαι, 2
λοιδορηθῆναι δυναμένοις, τῶι ἤθει ἀγοραῖός τις καὶ ἀνασεσυρμένος καὶ
παντοποιός. ἀμέλει δυνατὸς καὶ] ὀρχεῖσθαι νήφων τὸν κόρδακα †καὶ 3
προσωπεῖον ἔχων ἐν κωμικῶι χορῶι†. καὶ ἐν θαύμασι δὲ τοὺς χαλκοῦς 4
ἐκλέγειν καθ' ἕκαστον περιὼν καὶ μάχεσθαι τούτων τοῖς τὸ σύμβολον
φέρουσι καὶ προῖκα θεωρεῖν ἀξιοῦσι. δεινὸς δὲ καὶ πανδοκεῦσαι 5
καὶ πορνοβοσκῆσαι καὶ τελωνῆσαι καὶ μηδεμίαν αἰσχρὰν ἐργασίαν
ἀποδοκιμάσαι, ἀλλὰ κηρύττειν, μαγειρεύειν, κυβεύειν. ⟨καὶ⟩ τὴν μητέρα 6
μὴ τρέφειν, ἀπάγεσθαι κλοπῆς, τὸ δεσμωτήριον πλείω χρόνον οἰκεῖν
ἢ τὴν αὑτοῦ οἰκίαν. [καὶ οὗτος δ' ἂν εἶναι δόξειεν τῶν περιισταμένων 7
τοὺς ὄχλους καὶ προσκαλούντων, μεγάληι τῆι φωνῆι καὶ παρερρωγυίαι
λοιδορουμένων καὶ διαλεγομένων πρὸς αὐτούς, καὶ μεταξὺ οἱ μὲν
προσίασιν, οἱ δὲ ἀπίασιν πρὶν ἀκοῦσαι αὐτοῦ, ἀλλὰ τοῖς μὲν ἀρχήν,
τοῖς δὲ ⟨οὐδὲ⟩ συλλαβήν, τοῖς δὲ μέρος τοῦ πράγματος λέγει, οὐκ ἄλλως
θεωρεῖσθαι ἀξιῶν τὴν ἀπόνοιαν αὑτοῦ ἢ ὅταν ἦι πανήγυρις.] ἱκανὸς 8
δὲ καὶ δίκας τὰς μὲν φεύγειν, τὰς δὲ διώκειν, τὰς δὲ ἐξόμνυσθαι, ταῖς δὲ
παρεῖναι ἔχων ἐχῖνον ἐν τῶι προκολπίωι καὶ ὁρμαθοὺς γραμματειδίων
ἐν ταῖς χερσίν. ⟨καὶ⟩ οὐκ ἀποδοκιμάζειν δὲ οὐδ' ἅμα πολλῶν ἀγοραίων 9
στρατηγεῖν καὶ εὐθὺς τούτοις δανείζειν καὶ τῆς δραχμῆς τόκον τρία
ἡμιωβέλια τῆς ἡμέρας πράττεσθαι, καὶ ἐφοδεύειν τὰ μαγειρεῖα, τὰ
ἰχθυοπώλια, τὰ ταριχοπώλια, καὶ τοὺς τόκους ἀπὸ τοῦ ἐμπολήματος εἰς
τὴν γνάθον ἐκλέγειν.
[ἐργώδεις δέ εἰσιν οἱ ⟨τοιοῦτοι⟩, τὸ στόμα εὔλυτον ἔχοντες πρὸς 10
λοιδορίαν καὶ φθεγγόμενοι μεγάληι τῆι φωνῆι, ὡς συνηχεῖν αὐτοῖς τὴν
ἀγορὰν καὶ τὰ ἐργαστήρια.]

1 del. Darvaris   καὶ λόγων z: δικαιολόγων AB   2 τις B: ἐστιν A   2–4 del. Diels   3 δυναμένοις Foss: δυνάμενος AB   6 περιὼν post Needham (περιιὼν) Navarre: παρ- AB   τούτων Petersen: τούτοις AB   8 ἐργασίαν αἰσχρὰν A   9 ⟨καὶ⟩ Herwerden   11 αὑτοῦ z: αὐ- AB   11–16 praeeunte Meister del. Diels   11 οὗτος C. Gesner: τοῦτο AB   14 τὴν ἀρχὴν A   15 ⟨οὐδὲ⟩ Diggle   λέγει z: -ειν AB   16 αὑτοῦ Stephanus: αὐ- AB   18 γραμματειδίων Herwerden: -ιδίων AB   19 ⟨καὶ⟩ Meier   ἀποδοκιμάζειν Meier: -ζων AB   21 ἡμιωβέλια Diels: -βόλια AB   πράττεσθαι z: πλάττ- AB   24–6 del. Bloch   24 ⟨τοιοῦτοι⟩ Diggle   πρὸς B: εἰς A

VII
ΛΑΛΟΣ

1 [Ἡ δὲ λαλιά, εἴ τις αὐτὴν ὁρίζεσθαι βούλοιτο, εἶναι ἂν δόξειεν ἀκρασία
τοῦ λόγου.]
2 ὁ δὲ λάλος τοιοῦτός τις οἷος τῶι ἐντυγχάνοντι εἰπεῖν, ἂν ὁτιοῦν πρὸς
αὐτὸν φθέγξηται, ὅτι οὐθὲν λέγει καὶ ὅτι αὐτὸς πάντα οἶδε καί, ἂν ἀκούηι
3 αὑτοῦ, μαθήσεται. καὶ μεταξὺ δὲ ἀποκρινομένωι ἐπιβαλεῖν εἴπας "Σὺ μὴ
ἐπιλάθηι ὃ μέλλεις λέγειν" καὶ "Εὖ γε ὅτι με ὑπέμνησας" καὶ "Τὸ λαλεῖν
ὡς χρήσιμόν που" καὶ "Ὃ παρέλιπον" καὶ "Ταχύ γε συνῆκας τὸ πρᾶγμα"
καὶ "Πάλαι σε παρετήρουν, εἰ ἐπὶ τὸ αὐτὸ ἐμοὶ κατενεχθήσηι", καὶ ἑτέρας
ταραχὰς τοιαύτας πορίσασθαι, ὥστε μηδὲ ἀναπνεῦσαι τὸν ἐντυγχάνοντα.
4 καὶ ὅταν γε τοὺς καθ' ἕνα ἀπογυιώσηι, δεινὸς καὶ ἐπὶ τοὺς ἁθρόους [καὶ]
5 συνεστηκότας πορευθῆναι καὶ φυγεῖν ποιῆσαι μεταξὺ χρηματίζοντας. καὶ
εἰς τὰ διδασκαλεῖα δὲ καὶ εἰς τὰς παλαίστρας εἰσιὼν κωλύειν τοὺς παῖδας
προμανθάνειν. [τοσαῦτα καὶ προσλαλεῖ τοῖς παιδοτρίβαις καὶ διδασκάλοις.]
6 καὶ τοὺς ἀπιέναι φάσκοντας δεινὸς προπέμψαι καὶ ἀποκαταστῆσαι
7 εἰς τὰς οἰκίας. καὶ πυθομένοις ⟨τὰ ἀπὸ⟩ τῆς ἐκκλησίας ἀπαγγέλλειν,
προσδιηγήσασθαι δὲ καὶ τὴν ἐπ' Ἀριστοφῶντός ποτε γενομένην τοῦ
ῥήτορος μάχην καὶ τὴν ⟨ἐν⟩ Λακεδαιμονίοις ἐπὶ Λυσάνδρου καὶ οὕς ποτε
λόγους αὐτὸς εἴπας ηὐδοκίμησεν ἐν τῶι δήμωι, καὶ κατὰ τῶν πληθῶν γε
ἅμα διηγούμενος κατηγορίαν παρεμβαλεῖν, ὥστε τοὺς ἀκούοντας ἤτοι
8 ἐπιλαβέσθαι ἢ νυστάσαι ἢ μεταξὺ καταλείποντας ἀπαλλάττεσθαι. καὶ
συνδικάζων δὲ κωλῦσαι κρῖναι καὶ συνθεωρῶν θεάσασθαι καὶ συνδειπνῶν
9 φαγεῖν. καὶ λέγειν ὅτι "Χαλεπόν μοί ἐστι σιωπᾶν" καὶ ὡς ἐν ὑγρῶι ἐστιν
ἡ γλῶττα καὶ ὅτι οὐκ ἂν σιωπήσειεν οὐδ' εἰ τῶν χελιδόνων δόξειεν εἶναι
10 λαλίστερος. καὶ σκωπτόμενος ὑπομεῖναι καὶ ὑπὸ τῶν αὑτοῦ παιδίων,
ὅταν αὐτὸν ἤδη καθεύδειν βουλόμενον κωλύηι λέγοντα "Πάππα, λάλει τι
ἡμῖν, ὅπως ἂν ἡμᾶς ὕπνος λάβηι".

1–2 del. Darvaris   3 τις B: ἐστι τίς A   4 οὐδὲν A   5 αὑτοῦ Edmonds: αὐ- AB   ἀποκρινομένωι z: -ναμένω(ι) AB   ἐπιβαλεῖν z: -βάλλειν AB   8 ἐμοὶ om. A   9 ταραχὰς Diels: ἀρχὰς AB   10 ἀπογυιώσηι Pauw: -γυμνώση(ι) AB   καὶ del. Meineke   13 del. Diels   προσλαλεῖ Sheppard: -λεῖν AB   15 εἰς τὰς οἰκίας Ribbeck (εἰς τὴν οἰκίαν z): ἐκ τῆς οἰκίας AB   πυθομένοις Foss: πυθόμενος AB   <τὰ ἀπὸ> τῆς Dobree: τὰς AB   16 προσδιηγήσασθαι z: προδ- AB   ποτε z: τότε AB   17 <ἐν> Weil   ἐπὶ z: ὑπὸ AB   18 εἴπας Needham: εἶπας A: εἶπεν B   ηὐ- Needham: εὐ- AB   -δοκίμησεν z: -δοκίμησαν AB   20 ἐπιλαβέσθαι Casaubon: -λαθέσθαι AB:]αι Π^{2} νυστασαι Π^{2}: -άξαι AB   καταλείποντας Stein: -λιπόντας Π^{2}AB   22 και λε]γειν Π^{2} (suppl. Gronewald): λέγων AB   χαλε[πον μοι εστ]ιν Π^{2} (suppl. Kassel): χ- τῶ(ι) λάλω(ι) ἐστὶ AB   24 αὑτοῦ z: αὐ- AB   25 βουλόμενον z: -μενα AB   κωλύηι Hartung: κελεύη(ι) AB   Πάππα Sylburg: ταῦτα AB   λάλει Auberius: λαλεῖ AB

VIII
ΛΟΓΟΠΟΙΟΣ

[Ἡ δὲ λογοποιία ἐστὶ σύνθεσις ψευδῶν λόγων καὶ πράξεων, ὧν < > 1
βούλεται ὁ λογοποιῶν.]
ὁ δὲ λογοποιὸς τοιοῦτός τις οἷος εὐθὺς ἀπαντήσας τῶι φίλωι 2
†καταβαλὼν τὸ ἦθος† καὶ μειδιάσας ἐρωτῆσαι "Πόθεν σύ;" καὶ "Λέγεις τι;"
καὶ "Πῶς ἔχεις;", πρὸ τοῦ δὲ εἰπεῖν ἐκεῖνον "Καλῶς" ἐπιβαλεῖν "Ἐρωτᾶις
μὴ λέγεταί τι καινότερον; καὶ μὴν ἀγαθά γέ ἐστι τὰ λεγόμενα". καὶ 3
οὐκ ἐάσας ἀποκρίνασθαι εἰπεῖν "Τί λέγεις; οὐθὲν ἀκήκοας; δοκῶ μοί σε
εὐωχήσειν καινῶν λόγων". καὶ ἔστιν αὐτῶι ἢ στρατιώτης ἢ παῖς Ἀστείου 4
τοῦ αὐλητοῦ ἢ Λύκων ὁ ἐργολάβος παραγεγονὼς ἐξ αὐτῆς τῆς μάχης,
οὗ φησιν ἀκηκοέναι [αἱ μὲν οὖν ἀναφοραὶ τῶν λόγων τοιαῦταί εἰσιν 5
αὐτοῦ, ὧν οὐθεὶς ἂν ἔχοι ἐπιλαβέσθαι. διηγεῖται δὲ τούτους φάσκων 6
λέγειν] ὡς Πολυπέρχων καὶ ὁ βασιλεὺς μάχηι νενίκηκε καὶ Κάσσανδρος
ἐζώγρηται. καὶ ἂν εἴπηι τις αὐτῶι "Σὺ δὲ ταῦτα πιστεύεις;", φῆσαι· 7
[τὸ πρᾶγμα] βοᾶσθαι γὰρ ἐν τῆι πόλει καὶ τὸν λόγον ἐπεντείνειν καὶ
πάντας συμφωνεῖν [ταὐτὰ γὰρ λέγειν περὶ τῆς μάχης]· καὶ πολὺν τὸν
ζωμὸν γεγονέναι. εἶναι δ' ἑαυτῶι καὶ σημεῖον τὰ πρόσωπα τῶν ἐν τοῖς 8
πράγμασιν· ὁρᾶν γὰρ αὐτὸς πάντων μεταβεβληκότα. <καὶ> λέγειν δ' ὡς
καὶ παρακήκοε παρὰ τούτοις κρυπτόμενόν τινα ἐν οἰκίαι, ἤδη πέμπτην
ἡμέραν ἥκοντα ἐκ Μακεδονίας, ὃς πάντα ταῦτα οἶδε. καὶ ταῦτα διεξιὼν 9
πῶς οἴεσθε πιθανῶς σχετλιάζειν λέγων "Δυστυχὴς Κάσσανδρος· ὢ
ταλαίπωρος· ἐνθυμῆι τὸ τῆς τύχης; †ἀλλ' οὖν ἰσχυρὸς γενόμενος†". καὶ 10
"Δεῖ δ' αὐτὸν σὲ μόνον εἰδέναι". [πᾶσι δὲ τοῖς ἐν τῆι πόλει προσδεδράμηκε
λέγων.]

1–2 del. Darvaris   1 lac. indic. Cichorius   3 εὐθὺς hoc loco Π^{2}: ante καταβαλὼν AB   5 προ το[υ δ(ε) ειπειν εκεινον] καλως Π^{2} (suppl. Gronewald): περὶ τοῦδε εἰπεῖν καινὸν καὶ ὡς AB   ἐπιβαλεῖν Diggle, Stefanis: -ὼν AB: [Π^{2}]   Ἐρωτᾶις Kassel: -τᾶν AB: [Π^{2}]   6 λεγ[εται τι καινον και] $\Pi^{2?}$ (suppl. Gronewald)   7 ουθε[ν Π^{2} (sicut AB)   10 οὗ z: οὔ AB   10–12 praeeunte Diels del. Diggle   11 ἐπιλαβέσθαι Casaubon: -λαθ- AB   12 πολυσπέρχων A   μάχην A   Κάσσανδρος Furlanus: κάσα- AB (item 20)   13 φῆσαι Diggle: φήσει AB   14 τὸ πρᾶγμα del. Diggle   ἐπεντείνειν B: -νει AB^{1m} 15 πάντας Casaubon: πάντα AB   del. Hottinger   ταὐτὰ z, ed. pr.: ταῦτα AB   16 δ' ἑαυτῶι Edmonds: δὲ αὐτῶ(ι) AB   17 αὐτὸς Wilamowitz (noluit Foss): -τῶν B: -τὸν A   <καὶ> Diggle   λέγειν Blaydes: -ει AB   19 ταῦτα (alterum) Casaubon: ταῦτα πάντα A: πάντα B   20 οἴεσθε z: -θαι AB   πιθανῶς om. A   22 δ' B: τ' A   σὲ z: γε AB   22–3 del. Diels   22 προσδεδραμηκέναι A

11 [τῶν τοιούτων ἀνθρώπων τεθαύμακα τί ποτε βούλονται λογοποιοῦντες· οὐ γὰρ μόνον ψεύδονται ἀλλὰ καὶ ἀλυσιτελῶς ἀπαλλάττουσι. πολλάκις γὰρ αὐτῶν οἱ μὲν ἐν τοῖς βαλανείοις περιστάσεις ποιούμενοι τὰ ἱμάτια ἀποβεβλήκασιν, οἱ δ᾽ ἐν τῆι στοᾶι πεζομαχίαι καὶ ναυμαχίαι νικῶντες ἐρήμους δίκας ὠφλήκασιν· εἰσὶ δ᾽ οἳ καὶ πόλεις τῶι λόγωι κατὰ κράτος αἱροῦντες παρεδειπνήθησαν. πάνυ δὴ ταλαίπωρον αὐτῶν ἐστι τὸ ἐπιτήδευμα· ποίαι γὰρ ἐν στοᾶι, ποίωι δὲ ἐργαστηρίωι, ποίωι δὲ μέρει τῆς ἀγορᾶς οὐ διημερεύουσιν ἀπαυδᾶν ποιοῦντες τοὺς ἀκούοντας; οὕτως καὶ καταπονοῦσι ταῖς ψευδολογίαις.]

24–32 del. Bloch 24 ποτε om. A 25 ἀλυσιτελῶς z: λυσ- AB 27 δ᾽ ἐν z: δὲ AB 28 πόλεις τῶι Needham (πόλεις iam Casaubon): πλεῖστοι A, -εί- B 30 ποία AB ἐν Ast: οὐ AB στοᾶ' B (utroque accentu): -ά A ποίωι . . . ἐργαστηρίωι C. Gesner: ποῖον . . . ἐργαστήριον AB

IX
ΑΝΑΙΣΧΥΝΤΟΣ

[Ἡ δὲ ἀναισχυντία ἐστὶ μέν, ὡς ὅρωι λαβεῖν, καταφρόνησις δόξης αἰσχρᾶς 1
ἕνεκα κέρδους.]
ὁ δὲ ἀναίσχυντος τοιοῦτός ⟨τις⟩ οἷος πρῶτον μὲν ὃν ἀποστερεῖ πρὸς 2
τοῦτον ἐπανελθὼν δανείζεσθαι, εἶτα ⟨ . καὶ⟩ θύσας τοῖς θεοῖς 3
αὐτὸς μὲν δειπνεῖν παρ᾽ ἑτέρωι, τὰ δὲ κρέα ἀποτιθέναι ἁλσὶ πάσας,
καὶ προσκαλεσάμενος τὸν ἀκόλουθον δοῦναι ἄρτον καὶ κρέας ἀπὸ τῆς
τραπέζης ἄρας καὶ εἰπεῖν ἀκουόντων πάντων "Εὐωχοῦ, Τίβειε". καὶ 4
ὀψωνῶν δὲ ὑπομιμνήσκειν τὸν κρεοπώλην εἴ τι χρήσιμος αὐτῶι γέγονε,
καὶ ἑστηκὼς πρὸς τῶι σταθμῶι μάλιστα μὲν κρέας, εἰ δὲ μὴ ὀστοῦν
εἰς τὸν ζωμὸν ἐμβαλεῖν, καὶ ἐὰν μὲν λάβηι, εὖ ἔχει, εἰ δὲ μή, ἁρπάσας
ἀπὸ τῆς τραπέζης χολίκιον ἅμα γελῶν ἀπαλλάττεσθαι. καὶ ξένοις δὲ 5
αὑτοῦ θέαν ἀγοράσασι μὴ δοὺς τὸ μέρος ⟨συν⟩θεωρεῖν, ἄγειν δὲ καὶ
τοὺς ὑοὺς εἰς τὴν ὑστεραίαν καὶ τὸν παιδαγωγόν. καὶ ὅσα ἐωνημένος 6
ἄξιά τις φέρει μεταδοῦναι κελεῦσαι καὶ αὑτῶι. καὶ ἐπὶ τὴν ἀλλοτρίαν 7
οἰκίαν ἐλθὼν δανείζεσθαι κριθάς, ποτὲ ⟨δὲ⟩ ἄχυρα, καὶ ταῦτα ⟨τοὺς⟩
χρήσαντας ἀναγκάσαι ἀποφέρειν πρὸς αὑτόν. δεινὸς δὲ καὶ πρὸς τὰ 8
χαλκία τὰ ἐν τῶι βαλανείωι προσελθεῖν καὶ βάψας ἀρύταιναν βοῶντος
τοῦ βαλανέως αὐτὸς αὑτοῦ καταχέασθαι καὶ εἰπεῖν ὅτι λέλουται †ἀπιὼν
κἀκεῖ† "Οὐδεμία σοι χάρις".

1–2 del. Darvaris 1 αἰσχρᾶς z: -οῦ AB 2 κέρδους εἵνεκα A 3 ⟨τις⟩ Cobet οἷος z: -ον AB ἀποστερεῖται A 4 ἐπανελθὼν Grübler: ἀπελθὼν AB δανείζεσθαι z: -εται AB lac. indic. Holland καὶ⟩ Petersen 6–7 ἄρτον καὶ κρέας ἀπὸ τῆς τραπέζης ἄρας Diggle: ἀπὸ τῆς τρ- ἄρτον καὶ κρέας ἄρας A: ἀπὸ τῆς τρ- ἄρας κρέας καὶ ἄρτον B 7 Τίβειε Diels (τίβιε z, Salmasius): τίμιε B: τιμιώτατε A 8 κρεο- Porson: κρεω- AB 12 αὑτοῦ Stephanus: αὐ- AB ἀγοράσασι Diggle: -άσας AB ⟨συν⟩ Cobet 13 ὑοὺς Edmonds (iam υἱούς Casaubon, υἱεῖς z): ὡς A: om. B 14 αὑτῶι Auberius: αὐ- AB 15 ⟨δὲ⟩ z ⟨τοὺς⟩ z 16 φέρειν A αὑτόν Needham: αὐ- AB 17 χαλκία Meineke: χαλκεῖα AB προσελθεῖν A: -ὼν B 18 αὑτοῦ Stephanus: αὐ- AB 19 κακεῖ B

X
ΜΙΚΡΟΛΟΓΟΣ

1 [Ἔστι δὲ ἡ μικρολογία φειδωλία τοῦ διαφόρου ὑπὲρ τὸν καιρόν.]
2 ὁ δὲ μικρολόγος τοιοῦτός τις οἷος ἐν τῶι μηνὶ ἡμιωβέλιον ἀπαιτεῖν
3 †ἐπὶ τὴν οἰκίαν†. καὶ [ὁ] συσσιτῶν ἀριθμεῖν τὰς κύλικας πόσας ἕκαστος
πέπωκε, καὶ ἀπάρχεσθαι ἐλάχιστον τῆι Ἀρτέμιδι τῶν συνδειπνούντων·
4 καὶ ὅσα μικροῦ τις πριάμενος λογίζεται πάντα < > φάσκων
5 εἶναι. καὶ οἰκέτου χύτραν [εἶναι] ἢ λοπάδα κατάξαντος εἰσπρᾶξαι
6 ἀπὸ τῶν ἐπιτηδείων. καὶ τῆς γυναικὸς ἐκβαλούσης τρίχαλκον [οἷος]
μεταφέρειν τὰ σκεύη καὶ τὰς κλίνας καὶ τὰς κιβωτοὺς καὶ διφᾶν τὰ
7 καλλύσματα. καὶ ἐάν τι πωλῆι τοσούτου ἀποδόσθαι ὥστε μὴ λυσιτελεῖν
8 τῶι πριαμένωι. καὶ οὐκ ἂν ἐᾶσαι οὔτε συκοτραγῆσαι ἐκ τοῦ αὑτοῦ
κήπου οὔτε διὰ τοῦ αὑτοῦ ἀγροῦ πορευθῆναι οὔτε ἐλαίαν ἢ φοίνικα
9 τῶν χαμαὶ πεπτωκότων ἀνελέσθαι. καὶ τοὺς ὅρους δ᾽ ἐπισκοπεῖσθαι
10 ὁσημέραι εἰ διαμένουσιν οἱ αὐτοί. δεινὸς δὲ καὶ ὑπερημερίαν πρᾶξαι καὶ
11/12 τόκον τόκου. καὶ ἑστιῶν δημότας μικρὰ τὰ κρέα κόψας παραθεῖναι. καὶ
13 ὀψωνῶν μηθὲν πριάμενος εἰσελθεῖν. καὶ ἀπαγορεῦσαι τῆι γυναικὶ μήτε
ἅλας χρηννύειν μήτε ἐλλύχνιον μήτε κύμινον μήτε ὀρίγανον μήτε ὀλὰς
μήτε στέμματα μήτε θυλήματα, ἀλλὰ λέγειν ὅτι τὰ μικρὰ ταῦτα πολλά
ἐστι τοῦ ἐνιαυτοῦ.
14 [καὶ τὸ ὅλον δὲ τῶν μικρολόγων καὶ τὰς ἀργυροθήκας ἔστιν ἰδεῖν
εὐρωτιώσας καὶ τὰς κλεῖς ἰουμένας καὶ αὐτοὺς δὲ φοροῦντας ἐλάττω
τῶν μηρῶν τὰ ἱμάτια καὶ ἐκ ληκυθίων μικρῶν πάνυ ἀλειφομένους καὶ ἐν
χρῶι κειρομένους καὶ τὸ μέσον τῆς ἡμέρας ὑπολυομένους καὶ πρὸς τοὺς
γναφεῖς διατεινομένους ὅπως τὸ ἱμάτιον αὐτοῖς ἕξει πολλὴν γῆν, ἵνα μὴ
ῥυπαίνηται ταχύ.]

1 del. Darvaris 2 -βέλιον Diels: -βόλιον AB 3 ὁ om. z τὰς z: τὲ A, τε B 5 lac. indic. Herwerden 6 εἶναι om. z 7 οἷος del. Blaydes 9 καλλύσματα LSJ^{9}: καλύμμ- AB τοσούτου z: τοσαύτας AB 10 ἐᾶσαι z: ἐάσας AB αὑτοῦ Stephanus: αὐ- AB 11 κήπου A: σκοποῦ B αὑτοῦ Stephanus: αὐ- AB 12 πεπτωκότων B: κειμένων A 14 ἑστιῶντας A 15 μηδὲν A 16 χρηννύειν Foss: χρωνν- AB ὀλὰς z: οὐλὰς AB 17 θυλήματα z: θυηλ- AB 19–24 del. Edmonds 20 ἰουμένας Blaydes: ἰωμ- AB 21 μηρῶν Stephanus: μικρῶν AB 22 ὑπολυομένους z: -δουμ- A^{1s}B: -δομ- A

XI
ΒΔΕΛΥΡΟΣ

[Οὐ χαλεπὸν δέ ἐστι τὴν βδελυρίαν διορίσασθαι· ἔστι γὰρ παιδιὰ 1
ἐπιφανὴς καὶ ἐπονείδιστος.]

ὁ δὲ βδελυρὸς τοιοῦτός ⟨τις⟩ οἷος ἀπαντήσας γυναιξὶν ἐλευθέραις 2
ἀνασυράμενος δεῖξαι τὸ αἰδοῖον. καὶ ἐν θεάτρωι κροτεῖν ὅταν οἱ ἄλλοι 3
παύωνται καὶ συρίττειν οὓς ἡδέως θεωροῦσιν οἱ πολλοί· καὶ ὅταν
σιωπήσηι τὸ θέατρον ἀνακύψας ἐρυγεῖν, ἵνα τοὺς καθημένους ποιήσηι
μεταστραφῆναι. καὶ πληθούσης τῆς ἀγορᾶς προσελθὼν πρὸς τὰ κάρυα ἢ 4
τὰ μύρτα ἢ τὰ ἀκρόδρυα ἑστηκὼς τραγηματίζεσθαι, ἅμα τῶι πωλοῦντι
προσλαλῶν. καὶ καλέσαι δὲ τῶν παριόντων ὀνομαστί τινα ὧι μὴ συνήθης 5
ἐστί. καὶ σπεύδοντας δέ ποι ὁρῶν ⟨ ⟩. καὶ ἡττημένωι δὲ μεγάλην 6/7
δίκην ἀπιόντι ἀπὸ τοῦ δικαστηρίου προσελθεῖν καὶ συνησθῆναι. καὶ 8
ὀψωνεῖν ἑαυτῶι καὶ αὐλητρίδας μισθοῦσθαι καὶ δεικνύειν δὲ τοῖς
ἀπαντῶσι τὰ ὠψωνημένα καὶ παρακαλεῖν ἐπὶ ταῦτα. καὶ διηγεῖσθαι 9
προσστὰς πρὸς κουρεῖον ἢ μυροπώλιον ὅτι μεθύσκεσθαι μέλλει.

1–2 del. Darvaris 3 <τις> Herwerden 4 ἀνασυρόμενος B 5 πολλοί B: λοιποί AB[2s] 6–7 μεταστραφῆναι ποιήσηι A 7 ἢ B: καὶ A 9 παριόντων z: παρόντων AB 10 ποι Casaubon: που AB lac. indic. z ἡττημένωι Schneider: ἡττωμ- AB 12 ἑαυτῶι Casaubon: -τὸν AB 14 προσστὰς Schneider: προστὰς AB post μέλλει habent xxx.5–16 AB

XII
ΑΚΑΙΡΟΣ

1 [Ἡ μὲν οὖν ἀκαιρία ἐστὶν ἐπίτευξις ⟨χρόνου⟩ λυποῦσα τοὺς
ἐντυγχάνοντας.]
2 ὁ δὲ ἄκαιρος τοιοῦτός τις οἷος ἀσχολουμένωι προσελθὼν
3 ἀνακοινοῦσθαι. καὶ πρὸς τὴν αὑτοῦ ἐρωμένην κωμάζειν πυρέττουσαν.
4/5 καὶ δίκην ὠφληκότα ἐγγύης προσελθὼν κελεῦσαι αὑτὸν ἀναδέξασθαι. καὶ
6 μαρτυρήσων παρεῖναι τοῦ πράγματος ἤδη κεκριμένου. καὶ κεκλημένος εἰς
7 γάμους τοῦ γυναικείου γένους κατηγορεῖν. καὶ ἐκ μακρᾶς ὁδοῦ ἥκοντα
8 ἄρτι παρακαλεῖν εἰς περίπατον. δεινὸς δὲ καὶ προσάγειν ὠνητὴν πλείω
9 διδόντα ἤδη πεπρακότι. καὶ ἀκηκοότας καὶ μεμαθηκότας ἀνίστασθαι
10 ἐξ ἀρχῆς διδάξων. καὶ προθύμως δὲ ἐπιμεληθῆναι ἃ μὴ βούλεταί τις
11 γενέσθαι αἰσχύνεται δὲ ἀπείπασθαι. καὶ θύοντας καὶ ἀναλίσκοντας ἥκειν
12 τόκον ἀπαιτήσων. καὶ μαστιγουμένου οἰκέτου παρεστὼς διηγεῖσθαι
13 ὅτι καὶ αὑτοῦ ποτε παῖς οὕτω πληγὰς λαβὼν ἀπήγξατο. καὶ παρὼν
14 διαίτηι συγκρούειν ἀμφοτέρων βουλομένων διαλύεσθαι. καὶ ὀρχησόμενος
ἅψασθαι ἑτέρου μηδέπω μεθύοντος.

1–2 del. Darvaris   1 <χρόνου> Ruge, Holland   4 αὑτοῦ Needham: αὐ- AB   5 αὑτὸν Casaubon: αὐ- AB   10 διδάξων Coray: διδάσκων AB   προθύμως Blaydes: πρόθυμος AB   11 ἥκειν Auberius: ἥκων AB   12 τόμον B   13 αὑτοῦ Needham: αὐ- AB   οὕτω ed. pr.: -ως AB   14 ὀρχησόμενος Lycius: -σάμενος AB

XIII
ΠΕΡΙΕΡΓΟΣ

[Ἀμέλει ⟨ἡ⟩ περιεργία δόξει⟨εν ἂν⟩ εἶναι προσποίησίς τις λόγων καὶ 1
πράξεων μετ᾽ εὐνοιάς.]

ὁ δὲ περίεργος τοιοῦτός τις ⟨οἷος⟩ ἐπαγγέλλεσθαι ἀναστὰς ἃ μὴ 2
δυνήσεται. καὶ ὁμολογουμένου τοῦ πράγματος δικαίου εἶναι ἐντείνας 3
ἐλεγχθῆναι. καὶ πλείω δὲ ἐπαναγκάσαι τὸν παῖδα κεράσαι ἢ ὅσα δύνανται 4
οἱ παρόντες ἐκπιεῖν. καὶ διείργειν τοὺς μαχομένους καὶ οὓς οὐ γιγνώσκει. 5
καὶ ἀτραπὸν ἡγήσασθαι, εἶτα μὴ δύνασθαι εὑρεῖν οἷ πορεύεται. καὶ τὸν 6/7
στρατηγὸν προσελθὼν ἐρωτῆσαι πότε μέλλει παρατάττεσθαι καὶ τί μετὰ
τὴν αὔριον παραγγελεῖ. καὶ προσελθὼν τῶι πατρὶ εἰπεῖν ὅτι ἡ μήτηρ 8
ἤδη καθεύδει ἐν τῶι δωματίωι. καὶ ἀπαγορεύοντος τοῦ ἰατροῦ ὅπως μὴ 9
δώσει οἶνον τῶι μαλακιζομένωι φήσας βούλεσθαι διάπειραν λαμβάνειν εὖ
ποτίσαι τὸν κακῶς ἔχοντα. καὶ γυναικὸς δὲ τελευτησάσης ἐπιγράψαι 11
ἐπὶ τὸ μνῆμα τοῦ τε ἀνδρὸς αὐτῆς καὶ τοῦ πατρὸς καὶ τῆς μητρὸς καὶ
αὐτῆς ⟨τῆς⟩ γυναικὸς τοὔνομα καὶ ποδαπή ἐστι καὶ προσεπιγράψαι
ὅτι οὗτοι πάντες χρηστοὶ ἦσαν. καὶ ὀμνύναι μέλλων εἰπεῖν πρὸς τοὺς
περιεστηκότας ὅτι "Καὶ πρότερον πολλάκις ὀμώμοκα".

1–2 del. Bloch 1 <ἡ> z, Bücheler δόξειεν ἂν z: δόξει AB 3 <οἷος> z 4 ἐντείνας Immisch: ἔν τινι στὰς AB 6 γιν- AB 7 ἀτραπὸν Diggle: -οῦ AB οἷ Casaubon: οὗ AB 9 παραγγελεῖ Lycius (-έλει z): -έλλει AB 11 μαλακιζομένωι A: καλλωπιζ- B 11–12 εὖ ποτίσαι Foss: εὐτρεπίσαι AB 14 αὐτῆς <τῆς> z: αὖ τῆς AB ποδαπή Fischer: ποτ- AB 16 περι- B: παρ- A

XIV
ΑΝΑΙΣΘΗΤΟΣ

1 [Ἔστι δὲ ἡ ἀναισθησία, ὡς ὅρωι εἰπεῖν, βραδυτὴς ψυχῆς ἐν λόγοις καὶ
πράξεσιν.]
2 ὁ δὲ ἀναίσθητος τοιοῦτός τις οἷος λογισάμενος ταῖς ψήφοις καὶ
3 κεφάλαιον ποιήσας ἐρωτᾶν τὸν παρακαθήμενον "Τί γίγνεται;". καὶ δίκην
φεύγων καὶ ταύτην εἰσιέναι μέλλων ἐπιλαθόμενος εἰς ἀγρὸν πορεύεσθαι.
4/5 καὶ θεωρῶν ἐν τῶι θεάτρωι μόνος καταλείπεσθαι καθεύδων. καὶ πολλὰ
φαγὼν τῆς νυκτὸς [καὶ] ἐπὶ θᾶκον ἀνιστάμενος ὑπὸ κυνὸς τῆς τοῦ
6 γείτονος δηχθῆναι. καὶ λαβών ‹τι› καὶ ἀποθεὶς αὐτὸς τοῦτο ζητεῖν καὶ
7 μὴ δύνασθαι εὑρεῖν. καὶ ἀπαγγελθέντος αὐτῶι ὅτι τετελεύτηκέ τις αὐτοῦ
τῶν φίλων, ἵνα παραγένηται, σκυθρωπάσας καὶ δακρύσας εἰπεῖν "Ἀγαθῆι
8 τύχηι". δεινὸς δὲ καὶ ἀπολαμβάνων ἀργύριον ὀφειλόμενον μάρτυρας
9 παραλαβεῖν. καὶ χειμῶνος ὄντος μάχεσθαι τῶι παιδὶ ὅτι σικύους οὐκ
10 ἠγόρασεν. καὶ τὰ παιδία ἑαυτῶι παλαίειν ἀναγκάζων καὶ τροχάζειν
11 [καὶ] εἰς κόπον ἐμβαλεῖν. καὶ ἐν ἀγρῶι †αὐτοῖς† φακῆν ἕψων δὶς ἅλας
12 εἰς τὴν χύτραν ἐμβαλὼν ἄβρωτον ποιῆσαι. καὶ ὕοντος τοῦ Διὸς εἰπεῖν
13 "Ἡδύ γε τῶν ἄστρων ὄζει", ὅτε δὴ καὶ οἱ ἄλλοι λέγουσι "τῆς γῆς". καὶ
λέγοντός τινος "Πόσους οἴει κατὰ τὰς Ἠρίας πύλας ἐξενηνέχθαι νεκρούς;"
πρὸς τοῦτον εἰπεῖν "Ὅσοι ἐμοὶ καὶ σοὶ γένοιντο".

1–2 del. Darvaris 1 δὲ z: δὲ καὶ A: καὶ B λόγωι A 3 ταῖς B: τις ταῖς A 4 γιν- AB 7 καὶ del. Casaubon θᾶκον Schneider (θάκον z, Casaubon): θάκου AB ἀνιστάμενος om. A 8 ‹τι› z, J. M. Gesner 9 ἀπαγγελθέντος Cobet: ἀπαγγέλλοντος AB 13 ἑαυτῶι Foss: -τοῦ AB 14 καὶ om. z, del. Casaubon κόπους ἐμβάλλειν A 16 ὄζει Casaubon, Coray: νομίζει AB ὅτε Coray: ὅτι AB καὶ (prius) om. A τῆς γῆς Schneider: πίσσης AB 17 Ἠρίας Meursius: ἱερὰς AB ἐξενεχθῆναι A

XV
ΑΥΘΑΔΗΣ

[Ἡ δὲ αὐθάδειά ἐστιν ἀπήνεια ὁμιλίας ἐν λόγοις.] 1
ὁ δὲ αὐθάδης τοιοῦτός τις οἷος ἐρωτηθεὶς "Ὁ δεῖνα ποῦ ἐστιν;" εἰπεῖν 2
"Πράγματά μοι μὴ πάρεχε". καὶ προσαγορευθεὶς μὴ ἀντιπροσειπεῖν. ⟨καὶ⟩ 3
πωλῶν τι μὴ λέγειν τοῖς ὠνουμένοις πόσου ἂν ἀποδοῖτο ἀλλ' ἐρωτᾶν τί 4
εὑρίσκει. καὶ †τοῖς τιμῶσι καὶ πέμπουσιν εἰς τὰς ἑορτὰς εἰπεῖν ὅτι οὐκ 5
ἂν γένοιτο διδόμενα†. καὶ οὐκ ἔχειν συγγνώμην οὔτε τῶι †ἀπώσαντι† 6
αὑτὸν ἀκουσίως οὔτε τῶι ὤσαντι οὔτε τῶι ἐμβάντι. καὶ φίλωι δὲ ἔρανον 7
κελεύσαντι εἰσενεγκεῖν εἴπας ὅτι οὐκ ἂν δοίη ὕστερον ἥκειν φέρων καὶ
λέγειν ὅτι ἀπόλλυσι καὶ τοῦτο τὸ ἀργύριον. καὶ προσπταίσας ἐν τῆι 8
ὁδῶι δεινὸς καταράσασθαι τῶι λίθωι. καὶ [ἀναμεῖναι] οὐκ ἂν ὑπομεῖναι 9
πολὺν χρόνον οὐθένα. καὶ οὔτε ᾆσαι οὔτε ῥῆσιν εἰπεῖν οὔτε ὀρχήσασθαι 10
ἂν ἐθελῆσαι. δεινὸς δὲ καὶ τοῖς θεοῖς μὴ ⟨συν⟩επεύχεσθαι. 11

1 del. Darvaris   3 μὴ (prius) om. A   παρέσχε A   <καὶ> z   6 ἔχειν Lycius: ἔχων AB   7 αὑτὸν Diggle: αὐ- AB   ἑκουσίως B   8 εἴπας Diggle: εἰπὼν AB   10 δεινὸν B   ἀναμεῖναι (-μῆναι B) del. Reiske   11 ᾆσαι z: ἆσαι B: ἐάσαι A   12 ἐθελῆσαι ed. pr. (θελῆσαι z): ἠθέλησε B, -σεν A   <συν> Diggle

XVI
ΔΕΙΣΙΔΑΙΜΩΝ

1 [Ἀμέλει ἡ δεισιδαιμονία δόξειεν ⟨ἂν⟩ εἶναι δειλία πρὸς τὸ δαιμόνιον.]
2 ὁ δὲ δεισιδαίμων τοιοῦτός τις οἷος ἀπὸ ⟨τριῶν⟩ κρηνῶν ἀπονιψάμενος
τὰς χεῖρας καὶ περιρρανάμενος ἀπὸ ἱεροῦ δάφνην εἰς τὸ στόμα λαβὼν
3 οὕτω τὴν ἡμέραν περιπατεῖν. καὶ τὴν ὁδόν, ἐὰν παραδράμηι γαλῆ, μὴ
πρότερον πορευθῆναι ἕως ⟨ἂν⟩ διεξέλθηι τις ἢ λίθους τρεῖς ὑπὲρ τῆς
4 ὁδοῦ διαβάληι. καὶ ἐπὰν ἴδηι ὄφιν ἐν τῆι οἰκίαι, ἐὰν παρείαν Σαβάζιον
5 καλεῖν, ἐὰν δὲ ἱερὸν ἐνταῦθα ἡρῶιον εὐθὺς ἱδρύσασθαι. καὶ τῶν λιπαρῶν
λίθων τῶν ἐν ταῖς τριόδοις παριὼν ἐκ τῆς ληκύθου ἔλαιον καταχεῖν
6 καὶ ἐπὶ γόνατα πεσὼν καὶ προσκυνήσας ἀπαλλάττεσθαι. καὶ ἐὰν μῦς
θύλακον ἀλφίτων διατράγηι πρὸς τὸν ἐξηγητὴν ἐλθὼν ἐρωτᾶν τί χρὴ
ποιεῖν· καὶ ἐὰν ἀποκρίνηται αὐτῶι ἐκδοῦναι τῶι σκυλοδέψηι ἐπιρράψαι,
7 μὴ προσέχειν τούτοις ἀλλ᾽ ἀποτροπαίοις ἐκθύσασθαι. καὶ πυκνὰ δὲ
8 τὴν οἰκίαν καθᾶραι δεινός, Ἑκάτης φάσκων ἐπαγωγὴν γεγονέναι. κἂν
γλαῦκες ⟨κικκαβάζωσι⟩ βαδίζοντος αὐτοῦ, ταράττεσθαι καὶ εἴπας
9 "Ἀθηνᾶ κρείττων" παρελθεῖν οὕτω. καὶ οὔτε ἐπιβῆναι μνήματι οὔτ᾽ ἐπὶ
νεκρὸν οὔτ᾽ ἐπὶ λεχὼ ἐλθεῖν ἐθελῆσαι ἀλλὰ τὸ μὴ μιαίνεσθαι συμφέρον
10 αὑτῶι φῆσαι εἶναι. καὶ ταῖς τετράσι δὲ καὶ ταῖς ἑβδόμαις προστάξας
οἶνον ἕψειν τοῖς ἔνδον, ἐξελθὼν ἀγοράσαι μυρρίνας, λιβανωτόν, πόπανα
11 καὶ εἰσελθὼν εἴσω στεφανοῦν τοὺς Ἑρμαφροδίτους ὅλην τὴν ἡμέραν. καὶ
ὅταν ἐνύπνιον ἴδηι πορεύεσθαι πρὸς τοὺς ὀνειροκρίτας, πρὸς τοὺς μάντεις,
12 πρὸς τοὺς ὀρνιθοσκόπους ἐρωτήσων τίνι θεῶν ἢ θεᾶι εὔχεσθαι δεῖ. καὶ
τελεσθησόμενος πρὸς τοὺς Ὀρφεοτελεστὰς κατὰ μῆνα πορεύεσθαι μετὰ
τῆς γυναικός (ἐὰν δὲ μὴ σχολάζηι ἡ γυνή, μετὰ τῆς τίτθης) καὶ τῶν
13 παιδίων. [καὶ τῶν περιρραινομένων ἐπὶ θαλάττης ἐπιμελῶς δόξειεν ἂν

1 del. Darvaris <ἂν> Fischer 2 ἀπὸ <τριῶν> κρηνῶν Diggle: ἐπιχρωνῆν V 4 παραδράμη z, Sylburg: περι- V 5 <ἂν> Fischer 6 διαβάληι Sylburg: -λάβη V ἐπὰν Diggle: ἐὰν V Σαβάζιον Schneider: -άδιον V 7 ἡρῶιον Dübner: ἱερῶον V^c: ‛•ερ- V 10 ἀλφίτων z: -την V διατράγηι Hirschig: -φάγη V 11 σκυλο- Blaydes: σκυτο- V 12 ἀποτροπαίοις Wyttenbach: -τραπεὶς V ἐκθύσασθαι Bernhard: -λύσ- V 13 δεινός Coray, Schneider: δεῖν. ὡς V 14 <κικκαβάζωσι> post Cobet (κακκαβίζ-) Diggle ταράττεσθαι Coray, Schneider: -εται V εἴπου V^c 16 μιαίνεσθαι Siebenkees: μαίν- V 17 αὑτῶι Foss (ἑαυτ- Schneider): αὐ- V φῆσαι Schneider: φήσας V ἑβδόμαις Unger: -μάσι V 18 μυρρίνας Diels: μυρσ- V λιβανωτόν, πόπανα Foss: λιβανωτῶν πίνακα V 19 στεφανοῦν Siebenkees: -ῶν V 24–5 del. Bloch

εἶναι.] κἄν ποτε ἐπίδηι σκορόδωι ἐστεμμένον τῶν ἐπὶ ταῖς τριόδοις 14
⟨ ⟩, ἀπελθὼν κατὰ κεφαλῆς λούσασθαι καὶ ἱερείας καλέσας σκίλληι
ἢ σκύλακι κελεῦσαι αὑτὸν περικαθᾶραι. ⟨καὶ⟩ μαινόμενον δὲ ἰδὼν ἢ 15
ἐπίληπτον φρίξας εἰς κόλπον πτύσαι.

25 ἐστεμμένον Foss: -ων V 26 lac. indic. Casaubon ἀπελθὼν z: ἐπελθόντων V, ἀπ- V^{c} 27 αὑτὸν Stephanus: αὐ- V <καὶ> Darvaris δὲ Blaydes: τε V

XVII
ΜΕΜΨΙΜΟΙΡΟΣ

1 [Ἔστιν ἡ μεμψιμοιρία ἐπιτίμησις παρὰ τὸ προσῆκον τῶν δεδομένων.]
2 ὁ δὲ μεμψίμοιρος τοιόσδε τις οἷος ἀποστείλαντος μερίδα τοῦ φίλου
εἰπεῖν πρὸς τὸν φέροντα "Ἐφθόνησέ μοι τοῦ ζωμοῦ καὶ τοῦ οἰναρίου
3 οὐκ ἐπὶ δεῖπνον καλέσας". καὶ ὑπὸ τῆς ἑταίρας καταφιλούμενος εἰπεῖν
4 "Θαυμάζω εἰ σὺ καὶ ἀπὸ τῆς ψυχῆς ὄντως με φιλεῖς". καὶ τῶι Διὶ
5 ἀγανακτεῖν οὐ διότι ὕει ἀλλὰ διότι ὕστερον. καὶ εὑρὼν ἐν τῆι ὁδῶι
6 βαλλάντιον εἰπεῖν "Ἀλλ᾽ οὐ θησαυρὸν ηὕρηκα οὐδέποτε". καὶ πριάμενος
ἀνδράποδον ἄξιον καὶ πολλὰ δεηθεὶς τοῦ πωλοῦντος "Θαυμάζω" εἰπεῖν
7 "εἴ τι ὑγιὲς οὕτως ἄξιον ἐώνημαι". καὶ πρὸς τὸν εὐαγγελιζόμενον ὅτι "Ὑός
σοι γέγονεν" εἰπεῖν ὅτι "Ἂν προσθῆις 'Καὶ τῆς οὐσίας τὸ ἥμισυ ἄπεστιν'
8 ἀληθῆ ἐρεῖς". καὶ δίκην νικήσας καὶ λαβὼν πάσας τὰς ψήφους ἐγκαλεῖν
9 τῶι γράψαντι τὸν λόγον ὡς πολλὰ παραλελοιπότι τῶν δικαίων. καὶ
ἐράνου εἰσενεχθέντος παρὰ τῶν φίλων καὶ φήσαντός τινος "Ἱλαρὸς ἴσθι",
"Καὶ πῶς" εἰπεῖν "ὅτε δεῖ τἀργύριον ἀποδοῦναι ἑκάστωι καὶ χωρὶς
τούτων χάριν ὀφείλειν ὡς ηὐεργετημένον;".

1 del. Darvaris τὸ προσῆκον (z) τῶν Ast: τῶν προση (de litt. suprascriptis non liquet) V 3 ἐφθόνησε Pauw: -σας V 4 καταφιλούμενος V^{1c}: φιλ- V 5 ὄντως Blaydes: οὕτω V 7 ηὕρηκα Wilamowitz: εὕ- V 9 εἴ τι Auberius: ὅτι V οὕτω V Ὑός Diggle: υἱός V 10 σοι V^{c}: σου $V^{?}$ ἄπεστιν z: ἀπέστην V 11 δίκην Sylburg: νίκην V ἐγκαλεῖν z, Stephanus: -εῖ V 14 ὅτε Casaubon: ὅτι V 15 ηὐ- Diggle: εὐ- V

XVIII
ΑΠΙΣΤΟΣ

[Ἔστιν ἀμέλει ⟨ἡ⟩ ἀπιστία ὑπόληψίς τις ἀδικίας κατὰ πάντων.] 1
ὁ δὲ ἄπιστος τοιοῦτός τις οἷος ἀποστείλας τὸν παῖδα ὀψωνήσοντα 2
ἕτερον παῖδα πέμπειν [τὸν] πευσόμενον πόσου ἐπρίατο. καὶ φέρειν 3
αὐτὸς τὸ ἀργύριον καὶ κατὰ στάδιον καθίζων ἀριθμεῖν πόσον ἐστί. καὶ 4
τὴν γυναῖκα τὴν αὑτοῦ ἐρωτᾶν κατακείμενος εἰ κέκλεικε τὴν κιβωτὸν καὶ
εἰ σεσήμανται τὸ κυλικεῖον καὶ εἰ ὁ μοχλὸς εἰς τὴν θύραν τὴν αὐλείαν
ἐμβέβληται· καὶ ἂν ἐκείνη φῆι, μηδὲν ἧττον αὐτὸς ἀναστὰς γυμνὸς ἐκ τῶν
στρωμάτων καὶ ἀνυπόδητος τὸν λύχνον ἅψας ταῦτα πάντα περιδραμὼν
ἐπισκέψασθαι καὶ οὕτω μόλις ὕπνου τυγχάνειν. καὶ τοὺς ὀφείλοντας 5
αὑτῶι ἀργύριον μετὰ μαρτύρων ἀπαιτεῖν τοὺς τόκους, ὅπως μὴ δύνωνται
ἔξαρνοι γενέσθαι. καὶ τὸ ἱμάτιον δὲ ἐκδοῦναι δεινὸς οὐχ ὃς ⟨ἂν⟩ βέλτιστα 6
ἐργάσηται ἀλλ᾽ οὗ ἂν ἦι ἄξιος ἐγγυητής [τοῦ κναφέως]. καὶ ὅταν ἥκηι 7
τις αἰτησόμενος ἐκπώματα μάλιστα μὲν μὴ δοῦναι, ἂν δ᾽ ἄρα τις οἰκεῖος
ἦι καὶ ἀναγκαῖος μόνον οὐ πυρώσας καὶ στήσας καὶ σχεδὸν ἐγγυητὴν
λαβὼν χρῆσαι. καὶ τὸν παῖδα δὲ ἀκολουθοῦντα κελεύειν αὑτοῦ ὄπισθεν 8
μὴ βαδίζειν ἀλλ᾽ ἔμπροσθεν, ἵνα φυλάττηι αὐτὸν μὴ ἐν τῆι ὁδῶι ἀποδρᾶι.
καὶ τοῖς εἰληφόσι τι παρ᾽ αὑτοῦ καὶ λέγουσι "Πόσου; κατάθου· οὐ γὰρ 9
σχολάζω πω" εἰπεῖν "Μηδὲν πραγματεύου· ἐγὼ γάρ, ⟨ἕως⟩ ἂν σὺ
σχολάσηις, συνακολουθήσω."

1 del. Darvaris <ἡ> z, Darvaris 2 ὀψωνήσοντα z: -σαντα V 3 τὸν om. z, del. Camotius φέρειν Coray: φέρων V 5 αὑτοῦ Stephanus: αὐ- V 6 κυλικεῖον Gale: κυλιούχιον V 10 αὑτῶι Stephanus: αὐ- V δύνωνται z: δύναιντο V 11 (ἐκ)δοῦναι V^{m}: ἐκδῦναι V ὃς Salmasius: ὡς V <ἂν> Darvaris 12 ἐργάσηται V^{c}: -σεται $V^{?}$ οὗ ἂν Ast: ὅταν V τοῦ κναφέως del. Pauw 15 χρῆσαι Schneider: χρήσει V αὑτοῦ Stephanus: αὐ- V 16 φυλάττηι Hirschig: -ηται V αὐτὸν Needham: -τῶ V ἀποδρᾶι Hirschig: -δράση V 17 αὑτοῦ Diels: αὐ- V 18 εἰπεῖν Madvig: πέμπειν V <ἕως> Madvig

XIX
ΔΥΣΧΕΡΗΣ

1 [Ἔστιν ἡ δυσχέρεια ἀθεραπευσία σώματος λύπης παρασκευαστική.]
2 ὁ δὲ δυσχερὴς τοιοῦτός τις οἷος λέπραν ἔχων καὶ ἀλφὸν καὶ τοὺς
ὄνυχας μέλανας περιπατεῖν καὶ φῆσαι ταῦτα εἶναι αὑτῶι συγγενικὰ
ἀρρωστήματα· ἔχειν γὰρ αὐτὰ καὶ τὸν πατέρα καὶ τὸν πάππαν καὶ οὐκ
3 εἶναι ῥάιδιον ὑὸν εἰς τὸ γένος ὑποβάλλεσθαι. ἀμέλει δὲ δεινὸς καὶ ἕλκη
ἔχειν ἐν τοῖς ἀντικνημίοις καὶ προσπταίσματα ἐν τοῖς δακτύλοις καὶ μὴ
4 θεραπεῦσαι ἀλλ᾽ ἐᾶσαι θηριωθῆναι. καὶ τὰς μασχάλας δὲ φθειρώδεις
καὶ δασείας ἔχειν ἄχρι ἐπὶ πολὺ τῶν πλευρῶν καὶ τοὺς ὀδόντας
μέλανας καὶ ἐσθιομένους [ὥστε δυσέντευκτος εἶναι καὶ ἀηδής. καὶ τὰ
5 τοιαῦτα.] ⟨καὶ⟩ ἐσθίων ἀπομύττεσθαι, θύων ἅμ᾽ ἀδαξᾶσθαι, προσλαλῶν
⟨σίαλον⟩ ἀπορρίπτειν ἀπὸ τοῦ στόματος, ἅμα πίνων προσερυγγάνειν,
ἀναπόνιπτος ἐν τοῖς στρώμασι μετὰ τῆς γυναικὸς αὑτοῦ κοιμᾶσθαι,
6 ἐλαίωι σαπρῶι ἐν βαλανείωι χρώμενος συφεοῦ ὄζεσθαι. καὶ χιτωνίσκον
παχὺν καὶ ἱμάτιον σφόδρα λεπτὸν καὶ κηλίδων μεστὸν ἀναβαλόμενος εἰς
ἀγορὰν ἐξελθεῖν.

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7 ⟨ ⟩ καὶ εἰς ὀρνιθοσκόπου τῆς μητρὸς ἐξελθούσης βλασφημῆσαι.
8 καὶ εὐχομένων καὶ σπενδόντων ἐκβαλεῖν τὸ ποτήριον καὶ γελάσαι
9 ὥσπερ ἀστεῖόν τι πεποιηκώς. καὶ αὐλούμενος δὲ κροτεῖν ταῖς χερσὶ
μόνος τῶν ἄλλων καὶ συντερετίζειν καὶ ἐπιτιμᾶν τῆι αὐλητρίδι ὅτι οὕτω
10 ταχὺ ἐπαύσατο. καὶ ἀποπτύσαι δὲ βουλόμενος ὑπὲρ τῆς τραπέζης
προσπτύσαι τῶι οἰνοχόωι.

1 del. Darvaris 2 οἷος z: οἷον V 3 μέλανας Herwerden: μεγάλους V αὑτῶι Stephanus: αὐ- V 4 αὐτὰ Meier: -τὸν V 5 ὑὸν Diggle (υἱὸν Diels): αὐτὸν V 7 φθειρώδεις Diggle: θηριώδεις V 9 ὥστε . . . ἀηδής del. Immisch 9–10 καὶ τὰ τοιαῦτα del. Schneider 10 <καὶ> Foss ἅμ᾽ ἀδαξᾶσθαι Diels: ἅμα δ᾽ ἄρξασθαι V 11 <σίαλον> Diggle πίνων Casaubon: πιὼν V 12 ἀναπόνιπτος Badham: ἀναπίπτοντος V αὑτοῦ Foss: αὐ- V 13 συφεοῦ ὄζεσθαι Diggle (ὄζεσθαι iam Petersen): σφύζεσθαι V 14 ἀναβαλόμενος Stephanus: -βαλλ- V 16–22 ad caput alienum rettulit Pauw 16 εἰς z: εἰς ἐξ V 17 ἐκβαλεῖν Casaubon (noluit Sylburg): ἐμβ- V 19 ὥσπερ ἀστεῖον Bernhard: ὡς τεράστιον V 20 συντερετίζειν V[c]: -τερμίζειν V[?] ὅτι οὕτω Coray: τί οὐ V 21 ἐπαύσατο Kayser: παύσαιτο V

XX
ΑΗΔΗΣ

[Ἔστιν ἡ ἀηδία, ὡς ὅρωι λαβεῖν, ἔντευξις λύπης ποιητικὴ ἄνευ βλάβης.] 1
ὁ δὲ ἀηδὴς τοιοῦτός τις οἷος ἐγείρειν ἄρτι καθεύδοντα εἰσελθὼν ἵνα 2
αὐτῶι λαλῆι. καὶ ἀνάγεσθαι ἤδη μέλλοντας κωλύειν. καὶ προσελθόντων 3/4
δεῖσθαι ἐπισχεῖν ἕως ἂν περιπατήσηι. καὶ τὸ παιδίον τῆς τίτθης 5
ἀφελόμενος, μασώμενος σιτίζειν αὐτὸς καὶ ὑποκορίζεσθαι ποππύζων
καὶ ποπανουργίαν τοῦ πάππου καλῶν. καὶ ἐσθίων δὲ ἅμα διηγεῖσθαι 6
ὡς ἐλλέβορον πιὼν ἄνω καὶ κάτω ἐκαθάρθη καὶ <τοῦ> ζωμοῦ τοῦ
παρακειμένου ἐν τοῖς ὑποχωρήμασιν αὑτῶι μελαντέρα ἡ χολή. καὶ 7
ἐρωτῆσαι δὲ δεινὸς ἐναντίον τῶν οἰκετῶν "Εἴπ', ὦ μάμμη, ὅτ' ὤδινες
καὶ ἔτικτές με, τίς †ἡμέρα†;". καὶ ὑπὲρ αὐτῆς δὲ λέγειν ὡς ἡδύ ἐστι 8
καὶ <   >, ἀμφότερα δὲ οὐκ ἔχοντα οὐ ῥάιδιον ἄνθρωπον λαβεῖν.
<   > καὶ ὅτι ψυχρὸν ὕδωρ ἐστὶ παρ' αὑτῶι λακκαῖον καὶ [ὡς] 9
κῆπος λάχανα πολλὰ ἔχων καὶ ἁπαλὰ [ὥστε εἶναι ψυχρόν] καὶ μάγειρος
εὖ τὸ ὄψον σκευάζων, καὶ ὅτι ἡ οἰκία αὑτοῦ πανδοκεῖόν ἐστι· μεστὴν
γὰρ ἀεί· καὶ τοὺς φίλους αὑτοῦ εἶναι τὸν τετρημένον πίθον· εὖ ποιῶν
γὰρ αὐτοὺς οὐ δύνασθαι ἐμπλῆσαι. καὶ ξενίζων δὲ δεῖξαι τὸν παράσιτον 10
αὑτοῦ ποῖός τίς ἐστι τῶι συνδειπνοῦντι· καὶ †παρακαλῶν† δὲ ἐπὶ τοῦ
ποτηρίου εἰπεῖν ὅτι τὸ τέρψον τοὺς παρόντας παρέσκευασται καὶ ὅτι
ταύτην, ἐὰν κελεύσωσιν, ὁ παῖς μέτεισι παρὰ τοῦ πορνοβοσκοῦ ἤδη,
"ὅπως πάντες ὑπ' αὐτῆς αὐλώμεθα καὶ εὐφραινώμεθα".

1 del. Darvaris 2 οἷος z: οἷον V 3 ἤδη Schneider: δὴ V προσελθόντων Immisch, Holland: προσελθὼν V 6 ποπανουργίαν Diggle: πανουργιῶν V 7 ἐκαθάρθη Navarre: καθαρθείη V <τοῦ> Auberius 8 αὑτῶι Needham: αὐ- V 9 οἰκετῶν Courier: οἰκείων V Εἴπ', ὦ Diels: εἴπου V, (εἴπ)ερ V[s] 11 lac. (ante καί) indic. Hartung 12 lac. indic. Hottinger αὑτῶι Needham: αὐ- V ὡς del. Diggle, Stefanis 13 del. Bloch 14 αὑτοῦ z: αὐ- V 14–15 μεστὴν γὰρ ἀεί Foss: μεστὴ γάρ ἐστι V 15 αὑτοῦ Foss: αὐ- V 17 αὑτοῦ Casaubon: αὐ- V 19 ταύτην Diggle: αὐτὴν V 20 ὅπως Schneider: πῶς V

XXI
ΜΙΚΡΟΦΙΛΟΤΙΜΟΣ

1 [Ἡ δὲ μικροφιλοτιμία δόξει‹εν ἂν› εἶναι ὄρεξις τιμῆς ἀνελεύθερος.]
2 ὁ δὲ μικροφιλότιμος τοιοῦτός τις οἷος σπουδάσαι ἐπὶ δεῖπνον
3 κληθεὶς παρ᾽ αὐτὸν τὸν καλέσαντα κατακείμενος δειπνῆσαι. καὶ τὸν
4 ὑὸν ἀποκεῖραι ἀγαγὼν εἰς Δελφούς. καὶ ἐπιμεληθῆναι δὲ ὅπως αὑτῶι
5 ὁ ἀκόλουθος Αἰθίοψ ἔσται. καὶ ἀποδιδοὺς μνᾶν ἀργυρίου καινὸν
6 †ποιῆσαι† ἀποδοῦναι. καὶ κολοιῶι δὲ ἔνδον τρεφομένωι δεινὸς κλιμάκιον
πρίασθαι καὶ ἀσπίδιον χαλκοῦν ποιῆσαι ὃ ἔχων ἐπὶ τοῦ κλιμακίου ὁ
7 κολοιὸς πηδήσεται. καὶ βοῦν θύσας τὸ προμετωπίδιον ἀπαντικρὺ τῆς
εἰσόδου προσπατταλεῦσαι στέμμασι μεγάλοις περιδήσας, ὅπως οἱ
8 εἰσιόντες ἴδωσιν ὅτι βοῦν ἔθυσε. καὶ πομπεύσας μετὰ τῶν ἱππέων τὰ
μὲν ἄλλα πάντα δοῦναι τῶι παιδὶ ἀπενεγκεῖν οἴκαδε, ἀναβαλόμενος δὲ
9 θοἰμάτιον ἐν τοῖς μύωψι κατὰ τὴν ἀγορὰν περιπατεῖν. καὶ κυναρίου δὲ
Μελιταίου τελευτήσαντος αὐτῶι μνῆμα ποιῆσαι καὶ στηλίδιον στήσας
10 ἐπιγράψαι "†Κλάδος† Μελιταῖος". καὶ ἀναθεὶς δάκτυλον χαλκοῦν ἐν
11 τῶι Ἀσκληπιείωι τοῦτον ἐκτρίβειν στεφανοῦν ἀλείφειν ὁσημέραι. ἀμέλει
δὲ καὶ συνδιοικήσασθαι μετὰ τῶν πρυτάνεων ὅπως ἀπαγγείληι τῶι
δήμωι τὰ ἱερά, καὶ παρεσκευασμένος λαμπρὸν ἱμάτιον καὶ ἐστεφανωμένος
παρελθὼν εἰπεῖν "Ὦ ἄνδρες Ἀθηναῖοι, ἐθύομεν οἱ πρυτάνεις [τὰ ἱερὰ]
τῆι Μητρὶ τῶν θεῶν τὰ Γαλάξια, καὶ τὰ ἱερὰ καλά, καὶ ὑμεῖς δέχεσθε τὰ
ἀγαθά". καὶ ταῦτα ἀπαγγείλας ἀπελθὼν οἴκαδε διηγήσασθαι τῆι αὑτοῦ
γυναικὶ ὡς καθ᾽ ὑπερβολὴν ηὐμέρει.

1 del. Darvaris δόξειεν ἂν z: δόξει V 4 ὑὸν Diggle: υἱὸν V αὑτῶι Needham: αὐ- V 9 προσπατταλεῦσαι z: -ῶσαι V 11 ἀναβαλόμενος Stephanus: -βαλλ- V 13 στήσας Triller: ποιήσας V 14 δάκτυλον Nast, Naber: δακτύλιον V 15 στεφανοῦν Meier: -οῦντα V 16 συνδιοικήσασθαι z: -ίσασθαι V μετὰ Diggle, Stefanis: παρὰ V 18 del. Schneider 19 Γαλάξια Wilamowitz: γὰρ ἄξια V 20 ἀπελθὼν Diggle: ἀπιὼν V οἴκαδε διηγ- Reiske: διηγ- οἴκαδε V αὑτοῦ Foss (ἑαυ- z): αὐ- V 21 ηὐμέρει post Needham (εὐ-) Diggle: εὐημερεῖν V

XXII
ΑΝΕΛΕΥΘΕΡΟΣ

[Ἡ δὲ ἀνελευθερία ἐστὶ †περιουσία τις ἀπὸ φιλοτιμίας δαπάνην ἔχουσα†.] 1
ὁ δὲ ἀνελεύθερος τοιοῦτός τις οἷος νικήσας τραγωιδοῖς ταινίαν 2
ξυλίνην ἀναθεῖναι τῶι Διονύσωι, ἐπιγράψας μέλανι αὑτοῦ τὸ ὄνομα.
καὶ ἐπιδόσεων γιγνομένων ἐν τῶι δήμωι ἀναστὰς σιωπῆι ἐκ τοῦ μέσου 3
ἀπελθεῖν. καὶ ἐκδιδοὺς αὑτοῦ θυγατέρα τοῦ μὲν ἱερείου πλὴν τῶν 4
ἱερεωσύνων τὰ κρέα ἀποδόσθαι, τοὺς δὲ διακονοῦντας ἐν τοῖς γάμοις
οἰκοσίτους μισθώσασθαι. καὶ τριηραρ⟨χῶν τὰ μὲν τοῦ⟩ κυβερνήτου 5
στρώματα αὑτῶι ἐπὶ τοῦ καταστρώματος ὑποστόρνυσθαι, τὰ δὲ αὑτοῦ
ἀποτιθέναι. καὶ τὰ παιδία δὲ δεινὸς μὴ πέμψαι εἰς διδασκάλου, ὅταν ἦι 6
[τοῦ ἀποτιθέναι καὶ τὰ παιδία] Μουσεῖα, ἀλλὰ φῆσαι κακῶς ἔχειν, ἵνα
μὴ συμβαλωνται. καὶ ἐξ ἀγορᾶς δὲ ὀψωνήσας [τὰ κρέα] αὐτὸς φέρειν τὰ 7
λάχανα ἐν τῶι προκολπίωι. καὶ ἔνδον μένειν ὅταν ἐκδῶι θοἰμάτιον πλῦναι. 8
καὶ φίλου ἔρανον συλλέγοντος καὶ διηγγελμένου αὐτῶι, προσιόντα 9
προϊδόμενος ἀποκάμψας ἐκ τῆς ὁδοῦ τὴν κύκλωι οἴκαδε πορευθῆναι.
καὶ τῆι γυναικὶ δὲ τῆι ἑαυτοῦ προῖκα εἰσενεγκαμένηι μὴ πρίασθαι 10
θεράπαιναν ἀλλὰ μισθοῦσθαι εἰς τὰς ἐξόδους ἐκ τῆς γυναικείας παιδάριον
τὸ συνακολουθῆσον. καὶ τὰ ὑποδήματα παλιμπήξει κεκαττυμένα φορεῖν 11
καὶ λέγειν ὅτι κέρατος οὐδὲν διαφέρει. καὶ ἀναστὰς τὴν οἰκίαν καλλῦναι 12
καὶ τὰς κλίνας ἐκκορίσαι. καὶ καθεζόμενος παραστρέψαι τὸν τρίβωνα, ὃν 13
αὐτὸν φορεῖ.

1 del. Darvaris 2 νικήσας Lycius: -ῆσαι V τραγωιδοῖς Casaubon: -ωδοὺς V 3 ἐπιγράψας V[c]: -ψ•• V μέλανι Madvig: μὲν V αὑτοῦ Stephanus: αὐ- V 4 γιν- V ἐν τῶι δήμωι Meier: ἐκ τοῦ δήμου V σιωπῆι Needham: σιωπᾶν ἢ V 5 αὑτοῦ Stephanus: αὐ- V 6 ἱερεωσύνων Meier: ἱερέων V 7 lacunae signum V[m] χῶν τὰ τοῦ suppl. z, μὲν Diels 8 στρώματα αὑτῶι Meier: στρῶμα ταυτὸν V ὑποστόρνυσθαι Blaydes: -ρένυσθαι V αὑτοῦ z, Stephanus: αὐ- V 10 del. Meier Μουσεῖα Schneider: -σία V 11 del. Diels 12 πλῦναι Hirschig: ἐκπλ- V 13 διηγγελμένου Holland: διειλεγμ- V 15 ἑαυτοῦ V[c]: αὐ- V 16 θεράπαιναν z: θεραίπαινα V παιδάριον Diggle: παιδίον V 17 συνακολουθῆσον fere Siebenkees: -σαν V παλιμπήξει Schneider: πάλιν πήξει V 19 ἐκκορίσαι Casaubon: -ῆσαι V καθεζόμενος z: -ον V 20 αὐτὸν Münsterberg: -ὸς V

XXIII
ΑΛΑΖΩΝ

1 [Ἀμέλει δὲ ἡ ἀλαζονεία δόξει⟨εν ἂν⟩ εἶναι προσποίησίς τις ἀγαθῶν οὐκ
ὄντων.]
2 ὁ δὲ ἀλαζὼν τοιοῦτός τις οἷος ἐν τῶι δείγματι ἑστηκὼς διηγεῖσθαι
ξένοις ὡς πολλὰ χρήματα αὐτῶι ἐστιν ἐν τῆι θαλάττηι· καὶ περὶ τῆς
ἐργασίας τῆς δανειστικῆς διεξιέναι ἡλίκη, καὶ αὐτὸς ὅσα εἴληφε καὶ
ἀπολώλεκε· καὶ ἅμα ταῦτα πλεθρίζων πέμπειν τὸ παιδάριον εἰς τὴν
3 τράπεζαν, ⟨μηδὲ μιᾶς⟩ δραχμῆς αὐτῶι κειμένης. καὶ συνοδοιπόρου δὲ
ἀπολαῦσαι ἐν τῆι ὁδῶι δεινὸς λέγων ὡς μετ᾽ Ἀλεξάνδρου ἐστρατεύσατο
καὶ ⟨οἰκεί⟩ως αὐτῶι εἶχε καὶ ὅσα λιθοκόλλητα ποτήρια ἐκομίσατο· καὶ
περὶ τῶν τεχνιτῶν τῶν ἐν τῆι Ἀσίαι ὅτι βελτίους εἰσὶ τῶν ἐν τῆι Εὐρώπηι
ἀμφισβητῆσαι· καὶ ταῦτα φῆσαι οὐδαμοῖ ἐκ τῆς πόλεως ἀποδεδημηκώς.
4 καὶ γράμματα δὲ εἰπεῖν ὡς πάρεστι παρ᾽ Ἀντιπάτρου τριττὰ δὴ λέγοντα
παραγενέσθαι αὐτὸν εἰς Μακεδονίαν· καὶ διδομένης αὐτῶι ἐξαγωγῆς
ξύλων ἀτελοῦς ὅτι ἀπήρνηται, ὅπως μηδ᾽ ὑφ᾽ ἑνὸς συκοφαντηθῆι
5 †περαιτέρω φιλοσοφεῖν προσῆκε Μακεδόσι†. καὶ ἐν τῆι σιτοδείαι δὲ
⟨εἰπεῖν⟩ ὡς πλείω ἢ πέντε τάλαντα αὐτῶι ἐγένετο τὰ ἀναλώματα διδόντι
6 τοῖς ἀπόροις τῶν πολιτῶν· ἀνανεύειν γὰρ οὐ δύνασθαι. καὶ ἀγνώτων δὲ
παρακαθημένων κελεῦσαι θεῖναι τὰς ψήφους ἕνα αὐτῶν καὶ ποσῶν κατὰ
χιλίας καὶ κατὰ μίαν καὶ προστιθεὶς πιθανῶς ἑκάστοις τούτων ὀνόματα
ποιῆσαι καὶ δέκα τάλαντα· καὶ ταῦτα φῆσαι εἰσενηνέχθαι εἰς ἐράνους
αὐτῶι· καὶ τὰς τριηραρχίας εἰπεῖν ὅτι οὐ τίθησιν οὐδὲ τὰς λειτουργίας
7 ὅσας λελειτούργηκε. καὶ προσελθὼν δὲ τοὺς ἵππους τοὺς ἀγαθοὺς τοῖς
8 πωλοῦσι προσποιήσασθαι ὠνητιᾶν. καὶ ἐπὶ τὰς σκηνὰς ἐλθὼν ἱματισμὸν

1–2 del. Darvaris 1 δόξειεν ἂν z: δόξει V προσποίησις Auberius: προσδοκία V 3 δείγματι Casaubon: διαζεύγματι V διηγεῖσθαι z: -εῖτο V 4 αὐτῶι Morel (αὐ- iam Lycius): αὐτοῖς V θαλάττηι z: -σσ- V 7 ⟨μηδὲ μιᾶς⟩ Diggle 8 μετ᾽ Ἀλεξάνδρου Auberius: μετὰ εὐάνδρου V 9 οἰκείως Cobet: ὡς V ἐκομίσατο Reiske: ἐκόμισε V 11 φῆσαι Coray: ψηφῆσαι V οὐδαμοῖ Cobet: -οῦ V 13 παραγενέσθαι z: -γίνεσθαι V αὐτὸν Gale: αὐ- V μακεδονίαν z: μακε$^{δ΄ν}$ V αὐτῶι Needham: αὐ- V 14 ἀπήρνηται Cobet: ἀπείρηται V 15 σιτοδείαι Casaubon: σποδιᾶι V 16 ⟨εἰπεῖν⟩ Diggle πλείω z: -ους V αὐτῶι Needham: αὐ- V ἐγένετο Hanow: γένοιτο V 18 ποσῶν Siebenkees: πόσων V 18–19 κατὰ χιλίας Wilamowitz: καθ᾽ ἑξακοσίας V 20 ταῦτα Schneider: τοῦτο V φῆσαι Lycius: φήσας V 21 αὐτῶι Foss: αὐτῶν V 22 δὲ Jebb: δ᾽ εἰς V 23 σκηνὰς Casaubon: κλίνας V

ζητῆσαι εἰς δύο τάλαντα καὶ τῶι παιδὶ μάχεσθαι ὅτι τὸ χρυσίον οὐκ
ἔχων αὐτῶι ἀκολουθεῖ. καὶ ἐν μισθωτῆι οἰκίαι οἰκῶν φῆσαι ταύτην εἶναι 9
τὴν πατρῴιαν πρὸς τὸν μὴ εἰδότα καὶ ὅτι μέλλει πωλεῖν αὐτὴν διὰ τὸ
ἔλαττω εἶναι αὐτῶι πρὸς τὰς ξενοδοκίας.

25 αὐτῶι Schwartz: αὐ- V 26 ὅτι Lycius: διότι V 27 αὐτῶι Edmonds: αὐ- V ξενοδοκίας Cobet: -χίας V

XXIV
ΥΠΕΡΗΦΑΝΟΣ

1 [Ἔστι δὲ ἡ ὑπερηφανία καταφρόνησίς τις πλὴν αὑτοῦ τῶν ἄλλων.]
2 ὁ δὲ ὑπερήφανος τοιόσδε τις οἷος τῶι σπεύδοντι ἀπὸ δείπνου
3 ἐντεύξεσθαι φάσκειν ἐν τῶι περιπατεῖν. καὶ εὖ ποιήσας μεμνῆσθαι
4 φάσκειν. καὶ βαδίζων ἐν ταῖς ὁδοῖς τὰς διαίτας κρίνειν [ἐν] τοῖς
5 ἐπιτρέψασι. καὶ χειροτονούμενος ἐξόμνυσθαι τὰς ἀρχάς, οὐ φάσκων
6/7 σχολάζειν. καὶ προσελθεῖν πρότερος οὐδενὶ ἐθελῆσαι. καὶ τοὺς
πωλοῦντάς τι ἢ μισθουμένους δεινὸς κελεῦσαι ἥκειν πρὸς αὑτὸν ἅμ᾽
8 ἡμέραι. καὶ ἐν ταῖς ὁδοῖς πορευόμενος μὴ λαλεῖν τοῖς ἐντυγχάνουσι κάτω
9 κεκυφώς, ὅταν δὲ αὐτῶι δόξηι ἄνω πάλιν. καὶ ἑστιῶν τοὺς φίλους αὐτὸς
μὴ συνδειπνεῖν ἀλλὰ τῶν ὑφ᾽ αὑτόν τινι συντάξαι αὐτῶν ἐπιμελεῖσθαι.
10 καὶ προαποστέλλειν δέ, ἐπὰν πορεύηται, τὸν ἐροῦντα ὅτι προσέρχεται.
11 καὶ οὔτε ἐπ᾽ ἀλειφόμενον αὑτὸν οὔτε λούμενον οὔτε ἐσθίοντα ἐᾶσαι ἂν
12 εἰσελθεῖν. ἀμέλει δὲ καὶ λογιζόμενος πρός τινα τῶι παιδὶ συντάξαι τὰς
ψήφους διαθεῖναι καὶ κεφάλαιον ποιήσαντι γράψαι αὐτῶι εἰς λόγον.
13 καὶ ἐπιστέλλων μὴ γράφειν ὅτι "Χαρίζοιο ἄν μοι" ἀλλ᾽ ὅτι "Βούλομαι
γενέσθαι" καὶ "Ἀπέσταλκα πρὸς σὲ ληψόμενος" καὶ "Ὅπως ἄλλως μὴ
ἔσται" καὶ "Τὴν ταχίστην".

1 del. Darvaris   αὑτοῦ Needham: αὐ- V   4 βαδίζων Schweighäuser: βιάζειν V   ἐν del. Coray, Schneider   5 χειροτονούμενος Coray, Schneider: -μένοις V   6 ἐθελῆσαι Diggle (θελῆσαι Casaubon): θελήσας V   7 μισθουμένους Stroth: μεμισθωμ- V   αὑτὸν Pasquali: αὐ- V   10 αὑτόν Needham: αὐ- V   11 προσέρχεται Schneider: προ- V   12 αὑτὸν Needham: αὐ- V   λούμενον Meineke: λουό- V   ἐᾶσαι Needham: ἐάσας V   14 διαθεῖναι Sheppard: διωθεῖν V   15 γράφειν Schneider: γράψ- V   ὅτι (alterum) V[c]: ὅ•• V

XXV
ΔΕΙΛΟΣ

[Ἀμέλει δὲ ἡ δειλία δόξειεν ⟨ἂν⟩ εἶναι ὕπειξίς τις ψυχῆς ἔμφοβος.] 1
ὁ δὲ δειλὸς ⟨τοιοῦτός⟩ τις οἷος πλέων τὰς ἄκρας φάσκειν ἡμιολίας εἶναι· 2
καὶ κλύδωνος γενομένου ἐρωτᾶν εἴ τις μὴ μεμύηται τῶν πλεόντων· καὶ τοῦ κυβερνήτου ἀνακύπτων ἅμα πυνθάνεσθαι εἰ μεσοπορεῖ καὶ τί αὐτῶι δοκεῖ τὰ τοῦ θεοῦ· καὶ πρὸς τὸν παρακαθήμενον λέγειν ὅτι φοβεῖται ἀπὸ ἐνυπνίου τινός· καὶ ἐκδὺς διδόναι τῶι παιδὶ τὸν χιτωνίσκον· καὶ δεῖσθαι
πρὸς τὴν γῆν προσάγειν αὑτόν. καὶ στρατευόμενος δὲ ⟨τοῦ⟩ πεζοῦ 3
ἐκβοηθοῦντος †τὲ† προσκαλεῖν, κελεύων πρὸς αὑτὸν στάντας πρῶτον περιιδεῖν, καὶ λέγειν ὡς ἔργον διαγνῶναι [ἐστι] πότεροί εἰσιν οἱ πολέμιοι.
καὶ ἀκούων κραυγῆς καὶ ὁρῶν πίπτοντας εἴπας πρὸς τοὺς παρεστηκότας 4
ὅτι τὴν σπάθην λαβεῖν ὑπὸ τῆς σπουδῆς ἐπελάθετο τρέχειν ἐπὶ τὴν σκηνήν, τὸν παῖδα ἐκπέμψας καὶ κελεύσας προσκοπεῖσθαι ποῦ εἰσιν οἱ πολέμιοι ἀποκρύψαι αὐτὴν ὑπὸ τὸ προσκεφάλαιον, εἶτα διατρίβειν
πολὺν χρόνον ὡς ζητῶν. καὶ ἐν τῆι σκηνῆι ὁρῶν τραυματίαν τινὰ 5
προσφερόμενον τῶν φίλων προσδραμὼν καὶ θαρρεῖν κελεύσας ὑπολαβὼν φέρειν· καὶ τοῦτον θεραπεύειν καὶ περισπογγίζειν καὶ παρακαθήμενος ἀπὸ τοῦ ἕλκους τὰς μυίας σοβεῖν καὶ πᾶν μᾶλλον ἢ μάχεσθαι τοῖς
πολεμίοις. καὶ τοῦ σαλπικτοῦ δὲ τὸ πολεμικὸν σημήναντος καθήμενος 6
ἐν τῆι σκηνῆι ⟨εἰπεῖν⟩ "Ἄπαγ᾽ ἐς κόρακας· οὐκ ἐάσεις τὸν ἄνθρωπον
ὕπνου λαχεῖν πυκνὰ σημαίνων". καὶ αἵματος δὲ ἀνάπλεως ἀπὸ τοῦ 7
ἀλλοτρίου τραύματος ἐντυγχάνειν τοῖς ἐκ τῆς μάχης ἐπανιοῦσι καὶ
διηγεῖσθαι ὡς κινδυνεύσας "Ἕνα σέσωκα τῶν φίλων". καὶ εἰσάγειν πρὸς 8
τὸν κατακείμενον σκεψομένους τοὺς δημότας, ⟨τοὺς φράτερας,⟩ τοὺς φυλέτας καὶ τούτων ἅμ᾽ ἑκάστωι διηγεῖσθαι ὡς αὐτὸς αὐτὸν ταῖς ἑαυτοῦ χερσὶν ἐπὶ σκηνὴν ἐκόμισεν.

1 del. Darvaris <ἂν> z 2 <τοιοῦτος> z 4 ἅμα Diggle: μὲν V 7 αὑτὸν Needham: αὐ- V <τοῦ> Wilamowitz πεζοῦ V, ῆ s.l. 8 αὑτὸν Needham: αὐ- V 9 del. Diggle πότεροι Schwartz: -ον V 10 εἴπας Ilberg: εἶπε V, ου s.l. 13 ὑπὸ z, Casaubon: πρὸς V 14 ζητῶν Schneider: -εῖν V 18 σαλπικτοῦ Herwerden: -ιστοῦ V 19 <εἰπεῖν> Pauw ἐάσεις Casaubon: -ει V 20 λαχεῖν Abresch, Reiske: λαβ- V 23 <τοὺς φράτερας> Diggle 24–5].. λε̣γ̣ε̣ι̣ν π[c. ix α]υτον σωσ.[c. v σκην]ην Π3

XXVI
ΟΛΙΓΑΡΧΙΚΟΣ

1 [Δόξειεν δ᾽ ἂν εἶναι ἡ ὀλιγαρχία ⟨προαίρεσίς⟩ τις ἰσχύος καὶ κέρδους γλιχομένη.]

2 ὁ δὲ ὀλιγαρχικὸς τοιοῦτός ⟨τις⟩ οἷος τοῦ δήμου βουλευομένου τίνας τῶι ἄρχοντι προσαιρήσονται τῆς πομπῆς τοὺς συνεπιμελησομένους παρελθὼν ἀποφήνασθαι ὡς δεῖ αὐτοκράτορας τούτους εἶναι, κἂν ἄλλοι προβάλλωνται δέκα λέγειν ὅτι "Ἱκανὸς εἷς ἐστι, τοῦτον δὲ δεῖ ἄνδρα εἶναι", καὶ τῶν Ὁμήρου ἐπῶν τοῦτο ἓν μόνον κατέχειν, ὅτι "Οὐκ ἀγαθὸν πολυκοιρανίη· εἷς κοίρανος ἔστω", τῶν δὲ ἄλλων μηδὲν ἐπίστασθαι.
3 ἀμέλει δὲ δεινὸς τοῖς τοιούτοις τῶν λόγων χρήσασθαι ὅτι "Δεῖ αὐτοὺς ἡμᾶς συνελθόντας περὶ τούτων βουλεύσασθαι καὶ ἐκ τοῦ ὄχλου καὶ τῆς ἀγορᾶς ἀπαλλαγῆναι καὶ παύσασθαι ἀρχαῖς πλησιάζοντας καὶ ὑπὸ τούτων οὕτως ὑβριζομένους ἢ τιμωμένους" ⟨καὶ⟩ ὅτι "Ἢ τούτους
4 δεῖ ἢ ἡμᾶς οἰκεῖν τὴν πόλιν". καὶ τὸ μέσον δὲ τῆς ἡμέρας ἐξιὼν [καὶ] τὸ ἱμάτιον ἀναβεβλημένος καὶ μέσην κουρὰν κεκαρμένος καὶ ἀκριβῶς ἀπωνυχισμένος σοβεῖν τοὺς τοιούτους λόγους τραγωιδῶν· "Διὰ τοὺς συκοφάντας οὐκ οἰκητόν ἐστιν ἐν τῆι πόλει" καὶ ὡς "Ἐν τοῖς δικαστηρίοις δεινὰ πάσχομεν ὑπὸ τῶν δεκαζομένων" καὶ ὡς "Θαυμάζω τῶν πρὸς τὰ κοινὰ προσιόντων τί βούλονται" καὶ ὡς "Ἀχάριστόν ἐστι ⟨τὸ πλῆθος καὶ ἀμνῆμον⟩ τοῦ νέμοντος καὶ διδόντος" καὶ ὡς αἰσχύνεται ἐν τῆι ἐκκλησίαι
5 ὅταν παρακαθῆταί τις αὐτῶι λεπτὸς καὶ αὐχμῶν. καὶ εἰπεῖν "Πότε παυσόμεθα ὑπὸ τῶν λειτουργιῶν καὶ τῶν τριηραρχιῶν ἀπολλύμενοι;" καὶ ὡς "Μισητὸν τὸ τῶν δημαγωγῶν γένος", τὸν Θησέα πρῶτον φήσας

1–2 del. Darvaris 1 δόξειεν δ᾽ ἂν εἶναι ἡ ὀλιγαρχία <προαίρεσίς> τις V (suppl. Diggle): η (δε) ολ]ịγ[αρχ]ια εστ[ι τις προαιρε]σ̣ι̣ς̣ $\Pi^{3?}$ ισχυος κ̣[αι Π^{3}: ἰσχυρῶς V 2 γλιχ- z: χλιχ- V:]λιχ- Π^{3} 3 ὀλιγαρχικὸς Casaubon: ὀλίγαρχος V:]ος Π^{3} <τις> z, Ast 3–8 τοιουτος ιδια[c. v]μ̣ .ν λεγων ουκ [αγαθον πο]λυκοιρανιη· ει[ς κοιρα]ν̣ο̣ς εστω, [ει]ς βασιλ[ευς]. και του δημου χε[ιροτο]ν̣ο̣ῦ[ν]τ̣ο̣ς πολλους [c. x]ων αρκεσε[ι(ν) Π^{3} 3 βουλευομένου Casaubon: βουλομ- V 4 προσαιρήσονται Schneider: προ- V 5 ἀποφήνασθαι Reiske: ἀποφήνας ἔχει V 6 ὅτι hoc loco Sitzler: ante δεῖ V 9 λόγων Casaubon: ὀλίγων V 10 incertum τούτ(ων) an τούτ(ου) V 12 οὕτως Navarre: αὐτοὺς V <καὶ> Hanow 13 ἡμᾶς V^{c}: ὑμ- V καὶ del. Darvaris 15 τραγωιδῶν Herwerden: τὴν τοῦ ὠδίω V 16 (οἰκήτ)ωρ V^{s} 17 δεκαζομένων Meier: δικ- V θαυμάζω Coray, Schneider: -ων V 18–19 τὸ πλῆθος suppl. Schneider, καὶ ἀμνῆμον Diggle 20 αὐτῶι Edmonds: αὐ- V

τῶν κακῶν τῆι πόλει γεγονέναι αἴτιον· τοῦτον γὰρ ἐκ δώδεκα πόλεων εἰς μίαν †καταγαγόντα λυθείσας βασιλείας†· καὶ δίκαια αὐτὸν παθεῖν· πρῶτον γὰρ αὐτὸν ἀπολέσθαι ὑπ᾿ αὐτῶν.

[καὶ τοιαῦτα ἕτερα πρὸς τοὺς ξένους καὶ τῶν πολιτῶν τοὺς ὁμοτρόπους 6
καὶ ταὐτὰ προαιρουμένους.]

26–7 del. Bloch

XXVII
ΟΨΙΜΑΘΗΣ

1 [Ἡ δὲ ὀψιμαθία φιλοπονία δόξειεν ἂν εἶναι ὑπὲρ τὴν ἡλικίαν.]
2 ὁ δὲ ὀψιμαθὴς τοιοῦτός τις οἷος ῥήσεις μανθάνειν ἑξήκοντα ἔτη
3 γεγονὼς καὶ ταύτας λέγων παρὰ πότον ἐπιλανθάνεσθαι. καὶ παρὰ
τοῦ ὑοῦ μανθάνειν τὸ "Ἐπὶ δόρυ" καὶ "Ἐπ᾽ ἀσπίδα" καὶ "Ἐπ᾽ οὐράν".
4/5 καὶ εἰς ἡρῷια συμβάλλεσθαι τοῖς μειρακίοις λαμπάδα τρέχων. ἀμέλει δὲ
κἄν που κληθῆι εἰς Ἡράκλειον, ῥίψας τὸ ἱμάτιον τὸν βοῦν αἴρεσθαι ἵνα
6/7 τραχηλίσηι. καὶ προσανατρίβεσθαι εἰσιὼν εἰς τὰς παλαίστρας. καὶ ἐν τοῖς
θαύμασι τρία ἢ τέτταρα πληρώματα ὑπομένειν τὰ ᾄσματα ἐκμανθάνων.
8 καὶ τελούμενος τῶι Σαβαζίωι σπεῦσαι ὅπως καλλιστεύσηι παρὰ τῶι
9 ἱερεῖ. καὶ ἐρῶν ἑταίρας καὶ κριὸς προσβάλλων ταῖς θύ⟨ραις⟩ πληγὰς
10 εἰληφὼς ὑπ᾽ ἀντεραστοῦ δικάζεσθαι. καὶ εἰς ἀγρὸν ἐφ᾽ ἵππου ἀλλοτρίου
ὀχούμενος ἅμα μελετᾶν ἱππάζεσθαι καὶ πεσὼν τὴν κεφαλὴν καταγῆναι.
11/12 καὶ ἐν δεκαδισταῖς συνάγειν τοὺς μεθ᾽ αὑτοῦ †συναύξοντας†. καὶ μακρὸν
13 ἀνδριάντα παίζειν πρὸς τὸν ἑαυτοῦ ἀκόλουθον. καὶ διατοξεύεσθαι καὶ
διακοντίζεσθαι τῶι τῶν παιδίων παιδαγωγῶι καὶ ἅμα ⟨κελεύειν αὐτὰ⟩
14 μανθάνειν παρ᾽ αὑτοῦ ὡς ἂν ἐκείνου μὴ ἐπισταμένου. καὶ παλαίων δ᾽ ἐν
15 τῶι βαλανείωι πυκνὰ ἕδραν στρέφειν ὅπως πεπαιδεῦσθαι δοκῆι. καὶ ὅταν
ὦσι⟨ν ἐγγὺς⟩ γυναῖκ⟨ες⟩ μελετᾶν ὀρχεῖσθαι αὐτὸς αὑτῶι τερετίζων.
16 [οὕτως ὁ τῆς διδασκαλίας ἐρεθισμὸς μανικοὺς καὶ ἐξεστηκότας
ἀνθρώπους τοῖς ἤθεσι ποιεῖ.]

1 del. Darvaris 2 οἷος z: οἷον V ἑξήκοντα ἔτη z: ἑξηκονταέτης V 3 ταύτας z: ταῦτα V 4 ὑοῦ Diggle: υἱοῦ V τὸ Ἐπὶ Schneider: ἐπὶ τὸ V 5 τρέχων Schneider: -ειν V 6 αἴρεσθαι Meier: αἱρεῖσθαι V 7 εἰσιὼν Ast: εἰπὼν V 10 ἑταίρας anon.: ἱερὰς V?, -ᾶς V c? κριὸς Herwerden: -οὺς V θύ<ραις> anon.: θυ tum spat. c. iv litt. uac. et lacunae signum V 12 ὀχούμενος z: κατοχ- V καταγῆναι Palmerius: κατεαγέναι V 13 ἐν δεκαδισταῖς Wilhelm: ἕνδεκα λιταῖς V μεθ᾽ αὑτοῦ Jebb: μετ᾽ αὐ- V 14 παίζειν z: πέζ- V 15 κελεύειν suppl. Dobree (post αὑτοῦ iam Reiske), αὐτὰ Diggle 16 αὑτοῦ Foss: αὐ- V 18 ὦσι<ν ἐγγὺς> Meister: ὦσι tum spat. c. iii litt. uac. V γυναικ<ες> Siebenkees: γυναικ tum spat. c. ii litt. uac. V αὑτῶι Siebenkees: αὐ- V 19–20 hoc loco Boissonade: post cap. XXVIII V eadem hoc loco del. Hanow (post XXVIII iam Schneider)

XXVIII
ΚΑΚΟΛΟΓΟΣ

[Ἔστι δὲ ἡ κακολογία ἀγωγὴ ψυχῆς εἰς τὸ χεῖρον ἐν λόγοις.] 1
ὁ δὲ κακολόγος τοιόσδε τις οἷος ἐρωτηθεὶς "Ὁ δεῖνα τίς ἐστίν;" 2
†οὐκοῦνδε† καθάπερ οἱ γενεαλογοῦντες "Πρῶτον ἀπὸ τοῦ γένους αὐτοῦ
ἄρξομαι. τούτου ὁ μὲν πατὴρ ἐξ ἀρχῆς Σωσίας ἐκαλεῖτο, ἐγένετο δὲ ἐν
τοῖς στρατιώταις Σωσίστρατος, ἐπειδὴ δὲ εἰς τοὺς δημότας ἐνεγράφη
⟨Σωσίδημος⟩. ἡ μέντοι μήτηρ εὐγενὴς Θρᾶιττά ἐστι· καλεῖται γοῦν
†ἡ ψυχὴ κρινοκόρακα†· τὰς δὲ τοιαύτας φασὶν ἐν τῆι πατρίδι εὐγενεῖς
εἶναι. αὐτὸς δὲ οὗτος ὡς ἐκ τοιούτων γεγονὼς κακὸς καὶ στιγματίας."
καὶ †κακῶν† δὲ πρός τινα εἰπεῖν "Ἐγὼ δήπου †τὰ τοιαῦτα οἶδα ὑπὲρ 3
ὧν σὺ πλανᾶς πρὸς ἐμὲ καὶ τούτοις διεξιών†. αὗται αἱ γυναῖκες ἐκ
τῆς ὁδοῦ τοὺς παριόντας συναρπάζουσι" καὶ "Οἰκία τις αὕτη τὰ σκέλη
ἠρκυῖα· οὐ γὰρ οὖν λῆρός ἐστι τὸ λεγόμενον ἀλλ᾽ ὥσπερ αἱ κύνες ἐν
ταῖς ὁδοῖς συνέχονται" καὶ "Τὸ ὅλον ἀνδροκόβαλοί τινες" καὶ "Αὐταὶ
τῆι θύραι τῆι αὐλείωι ὑπακούουσι". ἀμέλει δὲ καὶ κακῶς λεγόντων 4
ἑτέρων συνεπιλαβέσθαι εἴπας "Ἐγὼ δὲ τοῦτον τὸν ἄνθρωπον πλέον
πάντων μεμίσηκα· καὶ γὰρ εἰδεχθής τις ἀπὸ τοῦ προσώπου ἐστίν· τῆι
δὲ πονηρίαι οὐδὲν ὅμοιον· σημεῖον δέ· τῆι γὰρ αὑτοῦ γυναικὶ τάλαντον
εἰσενεγκαμένηι προῖκα ἐξ οὗ παιδίον αὐτῶι γεννᾶι τρεῖς χαλκοῦς ⟨τῆς
ἡμέρας⟩ εἰς ὄψον δίδωσι καὶ [τῶι] ψυχρῶι λοῦσθαι ἀναγκάζει [τῆι] τοῦ
Ποσιδεῶνος [ἡμέραι]". καὶ συγκαθημένοις δεινὸς περὶ τοῦ ἀναστάντος 5
εἰπεῖν καὶ ἀρχήν γε εἰληφὼς μὴ ἀποσχέσθαι μηδὲ τοὺς οἰκείους αὐτοῦ
λοιδορῆσαι. καὶ πλεῖστα περὶ τῶν φίλων καὶ οἰκείων κακὰ εἰπεῖν καὶ 6
περὶ τῶν τετελευτηκότων, ⟨τὸ⟩ κακῶς λέγειν ἀποκαλῶν παρρησίαν καὶ
δημοκρατίαν καὶ ἐλευθερίαν καὶ τῶν ἐν τῶι βίωι ἥδιστα τοῦτο ποιῶν.

1 del. Bloch ἀγωγὴ post Casaubon (ἀγωγὴ τῆς) Edmonds: ἀγὼν τῆς V 6 <Σωσίδημος> Meier 8 κακὸς tamquam e V Siebenkees: -ῶς V στιγματίας Diggle: μαστιγίας V 12 οὖν Schneider: οἷον V κύνες nescioquis ap. Ast: γυναῖκες V 13 ἀνδροκόβαλοι Foss: ἀνδρόλαλοι V 14 τῆι θύραι τῆι αὐλείωι Diggle: τὴν θύραν τὴν αὔλειον V ἀμέλει Goez: μέλει V λεγόντων V^{1m}: om. V 15 συνεπιλαβέσθαι Diggle: -λαμβάνεσθαι V εἴπας tamquam e V Cobet: εἶπεν (uel εἶσεν) $V^{?}$, εἴπου V^{c} 16–17 τῆι . . . πονηρίαι Schwartz: ἡ . . . πονηρία V 17 ὅμοιον z: ὁμοῖα V, -οία V^{c} αὑτοῦ Foss (ἑαυ- z): αὐ- V τάλαντον Dübner: -τα V 18 οὗ Immisch: ἧς V γεννᾶ V, γέγονε V^{2m} 18–19 <τῆς ἡμέρας> Diggle 19 τῶι del. Herwerden λοῦσθαι Meineke: λούεσθαι V 19–20 τῆι (om. z) et ἡμέραι del. Ast 20 Ποσιδεῶνος post Casaubon (Ποσειδ-) Edmonds: Ποσειδῶνος V συγκαθημένοις Schwartz: -ήμενος 21 εἰληφὼς Schneider: -φότος V 23 <τὸ> Hanow 24 epilogum qui post ποιῶν traditur quaere post cap. XXVII

XXIX
ΦΙΛΟΠΟΝΗΡΟΣ

1 [Ἔστι δὲ ἡ φιλοπονηρία ἐπιθυμία κακίας.]
2 ὁ δὲ φιλοπόνηρος [ἐστι] τοιόσδε τις οἷος ἐντυγχάνειν τοῖς ἡττημένοις
καὶ δημοσίους ἀγῶνας ὠφληκόσι καὶ ὑπολαμβάνειν, ἐὰν τούτοις χρῆται,
3 ἐμπειρότερος γενήσεσθαι καὶ φοβερώτερος. καὶ ἐπὶ τοῖς χρηστοῖς εἰπεῖν
ὡς †γίνεται καὶ φησὶν† ὡς οὐδείς ἐστι χρηστὸς καὶ ὁμοίους πάντας
4 εἶναι, καὶ ἐπισκῶψαι δὲ "Ὡς χρηστός ἐστι". καὶ τὸν πονηρὸν δὲ εἰπεῖν
ἐλεύθερον, ἐὰν βούληταί τις εἰς π⟨ ⟩, καὶ τὰ μὲν ἄλλα ὁμολογεῖν
ἀληθῆ ὑπὲρ αὐτοῦ λέγεσθαι ὑπὸ τῶν ἀνθρώπων, ἔνια δὲ †ἀγνοεῖν† φῆσαι·
⟨εἶναι⟩ γὰρ αὐτὸν εὐφυᾶ καὶ φιλέταιρον καὶ ἐπιδέξιον· καὶ διατείνεσθαι
5 δὲ ὑπὲρ αὐτοῦ ὡς οὐκ ἐντετύχηκεν ἀνθρώπωι ἱκανωτέρωι. καὶ εὔνους
δὲ εἶναι αὐτῶι ἐν ἐκκλησίαι λέγοντι ἢ ἐπὶ δικαστηρίου κρινομένωι. καὶ
πρὸς ⟨τοὺς⟩ καθημένους δὲ εἰπεῖν δεινὸς ὡς "Οὐ δεῖ τὸν ἄνδρα ἀλλὰ τὸ
πρᾶγμα κρίνεσθαι". καὶ φῆσαι αὐτὸν κύνα εἶναι τοῦ δήμου (ὑλακτεῖν
γὰρ αὐτὸν τοὺς ἀδικοῦντας) καὶ εἰπεῖν ὡς "Οὐχ ἕξομεν τοὺς ὑπὲρ τῶν
6 κοινῶν συναχθεσθησομένους, ἂν τοὺς τοιούτους προώμεθα". δεινὸς δὲ
καὶ προστατῆσαι φαύλων καὶ συνεδρεῦσαι ἐν δικαστηρίοις ἐπὶ πονηροῖς
πράγμασι καὶ κρίσιν κρίνων ἐκδέχεσθαι τὰ ὑπὸ τῶν ἀντιδίκων λεγόμενα
ἐπὶ τὸ χεῖρον.
7 [καὶ τὸ ὅλον ἡ φιλοπονηρία ἀδελφή ἐστι τῆς πονηρίας, καὶ ἀληθές ἐστι
τὸ τῆς παροιμίας τὸ ὅμοιον πρὸς τὸ ὅμοιον πορεύεσθαι.]

1 del. Darvaris 2 ἐστι del. Herwerden 3 ὠφληκόσι Coray, Schneider: ὠφελ- V 6 ἐπισκῶψαι Nast: -σκῆψαι V 7 spat. c. vi litt. V 9 <εἶναι> Foss εὐφυᾶ Darvaris: -ῆ V 11 αὐτῶι Meier: τῶι V δικαστηρίου Darvaris: -ίω V 12 πρὸς <τοὺς> καθημένους Meier: προσκαθήμενος V 13 ὑλακτεῖν Kontos: φυλάττειν V 14 ἕξομεν V^{c}: ἕ•ομαι V^{uv} (uix ἔχ-) 19–20 del. Schweighäuser 19 ἡ del. V^{1c}

XXX
ΑΙΣΧΡΟΚΕΡΔΗΣ

[Ἡ δὲ αἰσχροκέρδειά ἐστιν ἐπιθυμία κέρδους αἰσχροῦ.] 1
ὁ δὲ αἰσχροκερδὴς τοιοῦτός ⟨τις⟩ οἷος ἑστιῶν ἄρτους ἱκανοὺς μὴ 2
παραθεῖναι. καὶ δανείσασθαι παρὰ ξένου παρʼ αὑτῶι καταλύοντος. καὶ 3/4
διανέμων μερίδας φῆσαι δίκαιον εἶναι διμοιρίαν τῶι διανέμοντι δίδοσθαι
καὶ εὐθὺς αὑτῶι νεῖμαι. καὶ οἰνοπωλῶν κεκραμένον τὸν οἶνον τῶι φίλωι 5
ἀποδόσθαι. καὶ ἐπὶ θέαν τηνικαῦτα πορεύεσθαι ἄγων τοὺς ὑοὺς ἡνίκʼ 6
ἂν προῖκα εἰσφρῶσιν οἱ θεατρῶναι. καὶ ἀποδημῶν δημοσίαι τὸ μὲν ἐκ 7
τῆς πόλεως ἐφόδιον οἴκοι καταλιπεῖν, παρὰ δὲ τῶν συμπρεσβευόντων
δανείσασθαι· καὶ τῶι ἀκολούθωι μεῖζον φορτίον ἐπιθεῖναι ἢ δύναται
φέρειν καὶ ἐλάχιστα ἐπιτήδεια τῶν ἄλλων παρέχειν· καὶ ⟨τῶν⟩ ξενίων
τὸ μέρος τὸ αὑτοῦ ἀπαιτήσας ἀποδόσθαι. καὶ ἀλειφόμενος ἐν τῶι 8
βαλανείωι [καὶ] εἴπας τῶι παιδαρίωι "Σαπρόν γε τὸ ἔλαιον ἐπρίω"
τῶι ἀλλοτρίωι ἀλείφεσθαι. καὶ τῶν ὑπὸ τῶν οἰκετῶν εὑρισκομένων 9
χαλκῶν ἐν ταῖς ὁδοῖς δεινὸς ἀπαιτῆσαι τὸ μέρος, κοινὸν εἶναι φήσας τὸν
Ἑρμῆν. καὶ θοἰμάτιον ἐκδοῦναι πλῦναι καὶ χρησάμενος παρὰ γνωρίμου 10
ἐφελκύσαι πλείους ἡμέρας ἕως ἂν ἀπαιτηθῆι. [καὶ τὰ τοιαῦτα.] ⟨καὶ⟩ 11
Φειδωνείωι μέτρωι τὸν πύνδακα εἰσκεκρουμένωι μετρεῖν αὐτὸς τοῖς ἔνδον
τὰ ἐπιτήδεια σφόδρα ἀποψῶν. ⟨καὶ⟩ †ὑποπρίασθαι φίλου δοκοῦντος 12

1 del. Darvaris ἐπιθυμία Bloch: περιουσία V 2 ὁ δὲ αἰ- τοιοῦτός <τις> Hanow: ἔστι δὲ τοιοῦτος ὁ αἰ- V ἑστιῶν Coray, Schneider: ἐσθίων V 3 αὑτῶι Edmonds: αὐ- V 4 διμοιρίαν Petersen: διμοίρωι V 5 αὑτῶι Amadutius: αὐ- V 5–28 καὶ . . . λάβωσι post cap. XI habent AB 6 τηνικαῦτα V: ἡνίκʼ ἂν δέη(ι) AB ἄγων V, coni. Gale: ἀπιὼν AB ὑοὺς Diggle: υἱοὺς V: υἱεῖς AB ἡνίκʼ ἂν Hanow: ἡνίκα ABV 7 εἰσφρῶσιν Diggle: ἀφιᾶσιν AB: φασὶν V οἱ θεατρῶναι AB: ἐπὶ θεάτρων V 8 συμπρεσβευόντων V: -βευτῶν AB 9 δανείσασθαι V: -ζεσθαι AB ἐπιθεῖναι hoc loco V: post ἀκολούθωι AB 10 τῶν ἄλλων Coray, Schneider: ἄλλων V: τῶν ἱκανῶν AB παρέχειν V: om. AB <τῶν> z 10–11 ξενίων τὸ μέρος AB (τὸ μ- bis B): ξένον δὲ μέρος V 11 αὑτοῦ Stephanus: αὐ- ABV 12 καὶ del. Lycius εἴπας Cobet: εἰπὼν AB: εἴπερ V τῶι παιδαρίωι hoc loco Auberius: τῶ(ι) π- ante τῶι ἀλλ- AB, παιδαρίῳ uel παιδάριον ante τῶι ἀλλ- V ἐπρίω AB: om. V ὑπὸ τῶν οἰκ- hoc loco Diggle: post χαλκῶν V: post ὁδοῖς AB 13 οἰκετῶν AB: οἰκείων V 15–16 καὶ . . . ἀπαιτηθῆι V: om. AB 15 θοἰμάτιον Meineke: ἱμάτιον V 16 καὶ τὰ (V: τὰ δὲ δὴ AB) τοιαῦτα del. Schneider <καὶ> Ast 17 Φειδωνείωι z, Cobet: -δωνίω(ι) AB: -δομένω V τὸν AB: om. V πύνδακα εἰσκεκρουμένωι Casaubon: π- ἐκκεκ- AB: π(. . . .)δακ(. . .) κεκρου(. .)μένω V (cum spatiis uac.) 18 τὰ ἐπ- σφόδρα ἀποψῶν AB: σφόδρα δὲ ὑποσπῶν τὰ ἐπ- V <καὶ> Bloch 18–19 δοκοῦντος . . . πωλεῖσθαι V: om. AB

13 πρὸς τρόπου πωλεῖσθαι ἐπιλαβὼν ἀποδόσθαι†. ἀμέλει δὲ καὶ χρέως
14 ἀποδιδοὺς τριάκοντα μνῶν ἔλαττον τέτταρσι δραχμαῖς ἀποδοῦναι. καὶ
τῶν ὑῶν δὲ μὴ πορευομένων εἰς τὸ διδασκαλεῖον τὸν μῆνα ὅλον διά
τιν᾽ ἀρρωστίαν ἀφαιρεῖν τοῦ μισθοῦ κατὰ λόγον, καὶ τὸν Ἀνθεστηριῶνα
μῆνα μὴ πέμπειν αὐτοὺς εἰς τὰ μαθήματα διὰ τὸ θέας εἶναι πολλάς,
15 ἵνα μὴ τὸν μισθὸν ἐκτίνηι. καὶ παρὰ παιδὸς κομιζόμενος ἀποφορὰν τοῦ
χαλκοῦ τὴν ἐπικαταλλαγὴν προσαπαιτεῖν· καὶ λογισμὸν δὲ λαμβάνων
16 παρὰ τοῦ χειρίζοντος ⟨ ⟩. καὶ φράτερας ἑστιῶν αἰτεῖν τοῖς ἑαυτοῦ
παισὶν ἐκ τοῦ κοινοῦ ὄψον, τὰ δὲ καταλειπόμενα ἀπὸ τῆς τραπέζης
ῥαφανίδων ἡμίσεα ἀπογράφεσθαι, ἵν᾽ οἱ διακονοῦντες παῖδες μὴ λάβωσι.
17 ⟨καὶ⟩ συναποδημῶν δὲ μετὰ γνωρίμων χρήσασθαι τοῖς ἐκείνων παισί,
τὸν δὲ ἑαυτοῦ ἔξω μισθῶσαι καὶ μὴ ἀναφέρειν εἰς τὸ κοινὸν τὸν μισθόν.
18 ἀμέλει δὲ καὶ συναγόντων παρ᾽ αὐτῶι ὑποθεῖναί ⟨τι⟩ τῶν παρ᾽ ἑαυτοῦ
διδομένων ξύλων καὶ φακῶν καὶ ὄξους καὶ ἁλῶν καὶ ἐλαίου τοῦ εἰς τὸν
19 λύχνον. καὶ γαμοῦντός τινος τῶν φίλων ἢ ἐκδιδομένου θυγατέρα πρὸ
20 χρόνου τινὸς ἀποδημῆσαι ἵνα ⟨μὴ⟩ πέμψηι προσφοράν. καὶ παρὰ τῶν
γνωρίμων τοιαῦτα κίχρασθαι ἃ μήτ᾽ ἂν ἀπαιτήσαι μήτ᾽ ἂν ἀποδιδόντων
ταχέως ἄν τις κομίσαιτο.

19 ἐπιλαβὼν ἀποδόσθαι AB: om. V ἀμέλει δὲ καὶ χρ- AB: καὶ χρ- δὲ V χρέως Cobet: -έος AB: -έη V 20 τέτταρσι V: τέτρασι AB ἀποδοῦναι V: -διδόναι AB 20–26 καὶ . . . χειρίζοντος V: om. AB 21 ὑῶν Diggle: υἱῶν V 22 τιν᾽ Unger: τὴν V 26 lac. indic. Schneider καὶ φρ- ἑστιῶν αἰτεῖν AB: φρ- tum spat. c. vi litt. uac. V φράτερας Herwerden: -τορας ABV ἑαυτοῦ V: αὐ- AB 28 ῥαφανίδων ἡμίσεα V: ἡμίση τῶν ῥαφ- AB λάβοιεν A 29 <καὶ> Foss 31 αὐτῶι Coray: ἑαυ- AB <τι> Diggle ἑαυτοῦ V[c]: -τῶ V 33 ἢ Coray, Schneider: καὶ V 34 <μὴ> Amadutius πέμψηι Ussing: προπ- V 35 ἀπαιτήσαι Coray, Schneider: -τῆσαι V

COMMENTARY

PREFACE

Introductory Note

It has long been recognised that the Preface is spurious. The writer is aged 99; Theophrastus died at 85 (see the Introduction, p. 10). The writer has sons; Theophrastus died childless (§3n.). He says that he has sketched good characters as well as bad (see the Introduction, n. 57). He speaks crassly about the Greek climate and Greek education. His style is repetitive and banal. He is probably of late imperial or early Byzantine date, and he may be the pedant who composed the moralising epilogues. The longest of the epilogues (VIII) shares several linguistic features with the Preface: a predilection for the perfect tense (epil. VIII n.); successive clauses linked by γάρ; §1 ἐθαύμασα . . . θαυμάζων· τί γὰρ δήποτε (~VIII τεθαύμακα τί ποτε); §2 ἐπιτηδεύουσιν (~VIII ἐπιτήδευμα). The educative purpose which he claims for the work (§3 ὑπέλαβον . . . τοὺς υἱεῖς ἡμῶν βελτίους ἔσεσθαι) reminds us of Stobaeus, who compiled an anthology of excerpts from Greek authors in the fifth century AD, ἐπὶ τῶι ῥυθμίσαι καὶ βελτιῶσαι τῶι παιδὶ τὴν φύσιν, 'to instruct and make better the character of my son' (I, p. 3 Wachsmuth).

1 'I have often wondered in the past, applying my thoughts (to the question), and perhaps I shall never cease wondering. Why ever, when Greece lies under the same sky and all Greeks are educated in the same way, does it happen that we do not have a uniform system of manners?' That national character is conditioned by climate was a traditional doctrine (e.g. Hippocr. *Aer.* 12–23 (II 52–86 Littré), Hdt. 2.35.2, Pl. *Laws* 5.747d–e; Thomson 1948: 106–9). The writer has dimly remembered this, but is unaware that within Greece itself there was no uniformity of climate. Athens claimed a climate surpassing all others (e.g. Eur. *Med.* 827–30, Pl. *Ti.* 24c), and Athenians claimed to be cleverer than Boeotians because they breathed a purer air (Cic. *Fat.* 7). That all Greeks receive the same education is another notion which is far from reality. **Ἤδη μὲν καὶ πρότερον πολλάκις . . . ἐθαύμασα** is a formulaic opening, first in Xen. *Mem.* 1 and Isoc. 4 (πολλάκις ἐθαύμασα, the opening words of both), also echoed by Cic. *Sen.* 4 *saepenumero admirari soleo.* **ἐπιστήσας τὴν διάνοιαν** is awkward without the usual dat. or prep. phrase indicating the object to which the thoughts are applied. **τί γὰρ δήποτε**: an indirect question (without γάρ) would be more natural (as e.g. Dem. 19.80 θαυμάζειν τί δήποτε).

2 ‘Having studied human nature for a long time, Polycles, and having lived ninety-nine years, and furthermore having consorted with many characters of all varieties and subjected good people and bad to minute observation and comparison, I thought that I ought to write a book describing how both sorts of person behave in their daily lives.’ After nearly a century of diligent preparation, the proposal is disappointingly unambitious in aspiration and expression. **ὦ Πολύκλεις**: the name is common both in Attica and elsewhere (*LGPN* I 378, II 372–3, IIIA 369). **βεβιωκὼς ἔτη ἐνενήκοντα ἐννέα**: see the Introd. Note. **ὡμιληκὼς . . . παντοδαπαῖς φύσεσι**: the expression is borrowed from Pl. *Rep.* 3.408d. **παρατεθεαμένος**: lit. ‘having inspected side by side’. This is a very rare compound. The regular verb, in this sense, is παραθεωρέω. **ἐξ ἀκριβείας** ‘with exactitude’, ‘in minute detail’; normally δι’ ἀκριβείας (LSJ ἀκρίβεια 1). **τούς τε ἀγαθοὺς . . . καὶ τοὺς φαύλους**: see the Introd. Note.

3 ‘I shall set out for you, type by type, the types of manners relating to them, and in what manner they manage. For I thought that our sons would be better if such records as these were bequeathed to them, using which as examples they will choose to converse and associate with the most decent sort of people, in order not to fall short of them.’ **γένος . . . γένη τρόπων . . . τρόπον** is clumsily repetitious language. **τῆι οἰκονομίαι χρῶνται**: lit. ‘they conduct the management (of themselves and their affairs)’, an awkward expression. **τοὺς υἱεῖς ἡμῶν**: if this means ‘our sons’, the writer is unaware that Theophrastus died childless (as may be inferred from his will, recorded by Diog. Laert. 5.51–7). In any case, the sons of a man of 99 would be too old for moral instruction. If the writer means ‘young people’, he has expressed himself carelessly.

4 ‘Now I shall turn to my narrative. It is for you to follow it correctly and to know if what I say is correct. First then I shall . . . those who have affected dissembling, dispensing with preamble and with talking at length beyond the matter in hand.’ **ὀρθῶς . . . ὀρθῶς**: the former would have been better omitted. **εἰδῆσαι**: aor. inf. of οἶδα (instead of the usual pf. εἰδέναι), first attested in Aristotle. The sense ‘know’ is weaker than the context requires. **†ποιήσομαι† τῶν τὴν εἰρωνείαν ἐζηλωκότων**: there have been many attempts to emend ποιήσομαι, none plausible. For ζηλόω (‘affect, strive after’), see LSJ II, *CGL* 4. **ἀφεὶς τὸ προοιμιάζεσθαι** ‘dispensing with preamble’. The preamble is this preface, which he promises to keep short and to the point. **πέρα τοῦ πράγματος**: the noun connotes ‘question, matter in hand’ (LSJ II.8, *CGL* 11), and the phrase is a blend of ἔξω τοῦ πράγματος (LSJ ἔξω I.2.b, *CGL* 6) and πέρα τοῦ δέοντος and the like (LSJ πέρα III.2, *CGL* 6). To accept περὶ τοῦ πράγματος (AB),

'on the matter', obliges us to take 'the matter' to be dissembling, and the preamble to be a preamble about dissembling, with a feeble and repetitive sequence of thought, as may be seen in a typical translation: 'I shall speak first of those who affect dissembling, dispensing with preliminaries and details about the topic. I shall begin with dissembling . . . ' (Rusten).

5 'I shall begin with dissembling and I shall define it, then I shall proceed without more ado to describe what sort of person the dissembler is and to what manner of behaviour he is inclined. And then I shall attempt to clarify the other emotions, type by type, as I proposed.' Having stated in §4 what the subject of the first sketch will be (dissemblers), he now states what his technique will be in that first sketch (definition followed by description). **οὕτως** 'simply', 'at once', 'without more ado' (LSJ A.iv; cf. *CGL* 10–11). **εἰς τίνα τρόπον κατενήνεκται**: either 'to what manner of behaviour he is inclined' (LSJ καταφέρω iii, *CGL* 14, LSJ καταφερής ii, *CGL* 2) or 'into what manner of behaviour he has drifted' (see on 11.2 κατενεχθῆναι). **τὰ ἄλλα δὴ τῶν παθημάτων**: the partitive gen. with τὰ ἄλλα is abnormal, and παθημάτων is an odd choice of word, however translated ('emotions' Rusten, 'affections of the mind' Jebb). **κατὰ γένος** is another clumsy repetition (see §3).

I
THE DISSEMBLER

Introductory Note

Before Aristotle the noun εἴρων and its cognates are found only in comedy, Plato, and the orators, who apply them to deceitful or dissembling behaviour, pretence of ignorance or innocence, making of excuses, hypocrisy, disingenuousness. They first appear in Aristophanes: *Clouds* 449 εἴρων in a catalogue of abusive terms for a trickster; *Wasps* 174 ὡς εἰρωνικῶς, 'how dissemblingly' (of a person making an excuse); *Peace* 623 διειρωνόξενοι, 'thoroughly deceitful towards foreigners' (of the Spartans); *Birds* 1211 εἰρωνεύεται, 'she is playing the innocent'. They are applied disparagingly to Socrates, who hoodwinks others by feigning ignorance (Pl. *Ap.* 37e, *Cra.* 384a, *Grg.* 489e, and elsewhere). When Demosthenes accuses his countrymen of εἰρωνεία, he is accusing them of inventing excuses to avoid their civic and military duties (4.7, 37; cf. 60.18, *Prooem.* 14.3, Din. 2.11).

In Aristotle, the εἴρων sometimes conforms to this type: for example, enemies or rivals who are πρᾶοι καὶ εἴρωνες καὶ πανοῦργοι ('mild, dissemblers, and thorough rascals') are more to be feared than the sharp-tempered and outspoken, with whom you know where you stand (*Rhet.*

2.1382^{b}19–21; see §3n.). But when he comes to the technical analysis of moral virtues and vices, and presents each virtue as a mean between two opposed vices (see the Introduction, p. 4), he breaks new ground, opposing εἰρωνεία to ἀλαζονεία, by placing them on opposite sides of ἀλήθεια ('truth'). The ἀλαζών pretends to more than the truth, the εἴρων to less (*Eth. Nic.* 2.1108^{a}19–23; cf. *Eth. Eud.* 2.1221^{a}6, 24–5, [Arist.] *Mag. mor.* 1.1186^{a}25–6,1193^{a}28–35). The ἀλαζών claims creditable qualities which he does not possess or possesses to a lesser degree than he claims, while the εἴρων disclaims or depreciates qualities which he does possess (*Eth. Nic.* 4.1127^{a}20–3). The εἴρων wilfully misrepresents himself for the worse, the ἀλαζών for the better (*Eth. Eud.* 3.1233^{b}39–1234^{a}2). For Aristotle, then, the mark of the εἴρων is self-depreciation and self-denigration.

The Εἴρων of Theophrastus is less complex. He does not depreciate or denigrate himself. He conceals his true feelings (§2), feigns indifference to criticism (§2), is evasive and non-committal and invents excuses (§4), capriciously misleads (§5), and is ready with professions of disbelief (§6). He is, in essence, a dissembler, and he dissembles without motive (see the Introduction, p. 7 n. 41). Some, indeed, have found him a motive: to avoid trouble and inconvenience (e.g. Stein 1992: 61–2, Rusten 2002: 146); even 'a polite indifference, an unwillingness to be drawn into what, after all, does not concern him' (Ussher). This does not square with §2 (he goes out of his way to encounter his enemies, when he could have avoided them) and §5 (to claim that you have something for sale when you have not is to invite trouble).

Ariston (Wehrli fr. 14, vi–viii, Rusten 2002: 170–2; see the Introduction, p. 6) draws a subtler and richer portrait of the εἴρων, and offers a glimmer of a motive. His conduct is marked by self-denigration; he is clever and persuasive; in demeanour expressive and versatile; in behaviour unpredictable and sometimes dramatic. Ariston (or Philodemus, to whom we owe our knowledge of Ariston's sketch) describes him as a type of ἀλαζών. In so far as his aim, in his self-denigration, is to flatter others, he resembles the Ἄρεσκος or Κόλαξ of Theophrastus.

The study of the word by Ribbeck 1876 remains fundamental. Its etymology and primary meaning are uncertain (Chantraine 326, Beekes 393–4).

[1] *Definition*

ὡς τύπωι λαβεῖν 'to define (it) in outline'. Or perhaps ὡς ἐν τύπωι (combining ὡς B and ἐν A); both expressions are common. Cf. def. v n. **προσποίησις ἐπὶ χεῖρον πράξεων καὶ λόγων** 'a pretence for the worse in action and speech'; cf. def. xiii. A gen. after προσποίησις should be

objective ('pretence of', 'pretension to'), as in def. xxiii, not subjective ('pretence consisting in'). The writer has strung together vocabulary from Arist. *Eth. Nic.* 2.1108^{a}21 (προσποίησις) and *Eth. Eud.* 3.1234^{a}1 (ἐπὶ τὰ χείρω), both cited in the Introd. Note, and the common Aristotelian pairing of πράξεις and λόγοι. There are similar pairings of speech and action in def. vi, viii, xiv. Self-denigration (if that is what the words are designed to express) is characteristic of the εἴρων of Aristotle, but not of Theophrastus. And the sketch exemplifies λόγοι but not πράξεις. Perhaps ἐπὶ <τὸ> χεῖρον (z, Casaubon), as xxix.6 and consistently in Aristotle.

2 'The Dissembler is the kind of man to accost his enemies and be willing to chat . . . , and to praise when they are present (i.e. to their face) people whom he has attacked in secret (behind their back) and commiserate with them when they have been defeated (at law), and to forgive those who speak abusively about him and <to laugh at> their abuse.' **ὁ δὲ εἴρων τοιοῦτός τις οἷος**: τοιοῦτος (τις) οἷος + infin. is a common formula, introducing a generalised description of behaviour or personality (e.g. Pl. *Ap.* 31a, Xen. *Mem.* 2.6.37, often in Arist.) or a character type (e.g. [Arist.] *Mag. mor.* 1.1203^{a}1–2). The sketches normally begin (after the spurious definition), ὁ δὲ (name of character) τοιοῦτός (occasionally τοιόσδε) τις οἷος. The MSS sometimes offer alternatives (most frequently ἐστιν for τις, as A here, or τις omitted, or ἐστι τις).The divergences are likely to be the product of corruption, not of a desire for variety. It is reasonable to regard ἐστι, where it occurs, as an interpolation, and to restore τις in the places where it is not attested. We do not know how Theophrastus himself began the sketch. Perhaps Ὁ εἴρων τοιοῦτός τις (or τίς ἐστιν) οἷος. **προσελθὼν τοῖς ἐχθροῖς**: the verb denotes a deliberate encounter (cf. xi.7, xii.2, 4, xiii.7, 8, xx.4, xxiv.6), not an accidental one. **ἐθέλειν λαλεῖν †οὐ μισεῖν†**: 'to be willing to chat, not hate' is unacceptable, for three reasons. (i) ἐθέλειν (xv.10, xvi.9, xxiv.6, all with negative) suits λαλεῖν (Introd. Note to vii) but not μισεῖν. We may not translate ἐθέλειν as 'be accustomed to', since this sense requires an inanimate subject (LSJ ii.2; cf. *CGL* 3). (ii) Asyndeton of positive and negative verbs is not in Theophrastus' manner. His manner is negative + ἀλλά + positive (e.g. §4, vi.5, xv.4). (iii) The negative ought to be μή, not οὐ (vi.9n.). There is no plausible conjecture. **ἐπαινεῖν παρόντας οἷς ἐπέθετο λάθραι**: cf. Arist. *Rhet.* 2.1383^{b}30 τὸ ἐπαινεῖν παρόντας κολακείας (*sc.* σημεῖόν ἐστι), 'to praise people to their face is a sign of toadying', Ariston fr. 14, vii Wehrli (of the εἴρων) ἐπαινεῖν ὃν ψέγε[ι. **τούτοις**: resumptive, referring to the persons just mentioned, as frequently (e.g. vi.4 τούτων, 9 τούτοις). **ἡττημένοις**: the defeat must have a context, and law is the obvious one (cf. xi.7, xxix.2). Present ἡττωμένοις (AB) must be changed to perfect. Although, like νικᾶν 'be victorious', present ἡττᾶσθαι

can mean 'be in a state of defeat', particularly in military contexts, it would less naturally be applied to being in a state of legal defeat. A perfect is certain at XXIX.2 and is more appropriate than the transmitted present at XI.7. **καὶ . . . δέ**: 'a natural enough combination, the former particle denoting that something is added, the latter that what is added is distinct from what precedes' (Denniston: 199). No other author uses the combination so frequently as does Theophrastus in this work (over seventy times). It usually stands at the head of a new sentence, or of a new clause after a strong break, but occasionally adds a new item in a series where there is no strong break (II.4 *bis*, 6, V.6, XI.8, XXIX.3). It connects only clauses or items which are part of the main infinitive structure (that is, are dependent on introductory οἷος or δεινός), and conveniently introduces variety into a potentially monotonous series of infinitives linked by καί. **ἐπὶ τοῖς καθ' ἑαυτοῦ λεγομένοις <γελᾶν>**: although συγγνώμην ἔχειν may be constructed with ἐπί + dat., this second phrase would be feebly repetitive and needs a colourful verb to give it point. γελᾶν is as good as any.

3 'To talk mildly to those who are wronged and are resenting it.' This is almost certainly corrupt. If the point is that, just as he pretends to make light of criticisms of himself, so he takes too lightly the grievances of others, then the point is not clearly expressed. And we should expect a dissembler to react with indignation, not mildness, to the wrongs suffered by others. Aristotle actually links πρᾶοι καὶ εἴρωνες in *Rhet.* 2.1382^{b}20 (see Introd. Note). But these mild dissemblers are concealing resentment at wrongs which they themselves have suffered. The thought is not much improved (and would still not be clearly expressed) if τοὺς ἀδικουμένους is taken as 'those who are being wronged *by him*'.

4 'To instruct those who want an urgent meeting to come back later, and never to admit what he is doing but to say that he has the matter under consideration and pretend that he has just arrived home and that it is late and that he fell ill.' This is best taken as a single sentence. He postpones a requested meeting as inconvenient, claiming with a lack of candour (μηδὲν ὧν πράττει ὁμολογῆσαι) that: (i) he has not yet made up his mind (βουλεύεσθαι) on the question to which they seek an answer; (ii) he has only just returned home (ἄρτι παραγεγονέναι); (iii) it is late (ὀψὲ γίγνεσθαι); (iv) he has fallen ill (μαλακισθῆναι). If we divide after the first clause (at ἐπανελθεῖν 'to come back later'), a new train of thought, unrelated to what precedes, begins at καὶ μηδέν ('and never'). This is less satisfactory, for the following reasons: (*a*) To tell visitors to return later is not dissimulation; it becomes dissimulation when a pretence of unavailability is offered. (*b*) The excuses alleged in (ii), (iii), and

(iv) are appropriate examples of such a pretence, and (i), although less obviously appropriate, can be taken as an example. (*c*) In §2, §3, and §5 the victims of dissimulation are identified. But if a new train of thought begins at καὶ μηδέν, the victims of the dissimulation practised in §4 are not identified; and no connection of thought or circumstance then links the four examples of dissimulation. **τοῖς ἐντυγχάνειν κατὰ σπουδὴν βουλομένοις**: for ἐντυγχάνειν used of an encounter which is not accidental but sought for, see xxiv.2, Men. *Dysk.* 751 βούλεται γὰρ ἐντυχεῖν σοι (LSJ ii.1, *CGL* 4). **ἐπανελθεῖν** 'to come back (later)' (as ix.2. xxv.7), rather than 'to go back (home)'. **φῆσαι βουλεύεσθαι**: he claims that he is *at present* considering the matter. A fut. βουλεύσεσθαι (Casaubon) would be too like σκέψεσθαι in §5. **προσποιήσασθαι**: aorist (as xxiii.7) of a statement of pretence, by contrast with present προσποιεῖσθαι in §5 of a state of pretence. **ὀψὲ γίγνεσθαι [αὐτόν]** 'it is late'. Not aorist γενέσθαι (AB), which would refer (incorrectly) to past time, 'it was late'. Since the verb in the expression ὀψὲ γίγνεσθαι/εἶναι is impersonal, αὐτόν must be deleted (in any case, 'he' as subject would be nominative not accusative). **μαλακισθῆναι**: of illness, as xiii.9, a sense first attested in Arist. *Hist. an.* 7(8).$605^{a}25$ (LSJ 3, *CGL* 4), not cowardice or irresolution. The aorist infin. represents an original ἐμαλακίσθην ('I became ill'), the so-called 'ingressive' aorist (KG i 155–6, Smyth §§1924–5), as e.g. Thuc. 2.42.2 (there, 'became a coward').

5 'To those applying for a loan or contribution < > that he has nothing for sale, and when he has nothing for sale to say that he has; and when he has heard to pretend not to have heard, and when he has seen to claim not to have seen, and when he has made an agreement to claim not to remember; and sometimes to say that he will think about it, at other times that he has no idea or that he is surprised or that he once had the same thought himself.' **πρὸς τοὺς δανειζομένους καὶ ἐρανίζοντας < . . .** : a single definite article τούς suffices with the two participles, which are equivalent to nouns ('applicants for loans and applicants for contributions'); cf. xxiv.7, also (with nouns) iv.3, vii.5, xxviii.6 (KG i 611–12, Smyth §1443). Active δανείζειν (vi.9) is 'lend' (LSJ 1, *CGL* 1), middle (ix.2, 7, xxx.3, 7) 'have oneself lent', 'borrow' (LSJ 2, *CGL* 2), usually of money lent at interest, occasionally (ix.7) of goods (Millett 1991: 28–30). ἐρανίζειν is 'raise an ἔρανος'. The ἔρανος (xv.7, xvii.9, xxii.9, xxiv.6) is an interest-free loan contributed by a group of friends (Millett 1991: 153–9, Cohen 1992: 207–15, MacDowell on Dem. 21.101, Arnott on Alexis fr. 145.5). Borrowing and lending (and buying and selling, which come next) are recurrent themes (Millett 1990: 168, 1991: 5–6, 2007: ch. 10), and illustrate a

variety of traits: here caprice and obfuscation, with no implication of meanness or eye for gain. To complete the sense we need something like 'to say that he has no money', e.g. (the earliest of numerous suggestions) <εἰπεῖν ὡς οὐκ ἀργύριον ἔχει (Salmasius). Then πρὸς δὲ τοὺς ὠνητιῶντας> 'to those wishing to buy' (Salmasius) would neatly complete the supplement, balancing πρὸς τοὺς δανειζομένους καὶ ἐρανίζοντας, identifying the victims of dissimulation, and offering a reason why the omission occurred (the copyist's eye slipped from -οντας to -ῶντας). For the verb ὠνητιᾶν, see XXIII.7. **πωλεῖ**: the verb means 'offer for sale', as opposed to ἀποδίδοσθαι 'sell' (X.7n.). **μὴ πωλῶν**: the neg. μή marks the part. as concessive (cf. IX.5, X.12, XII.14, XXIII.2). **ἀκούσας τι μὴ προσποιεῖσθαι καὶ ἰδὼν φῆσαι μὴ ἑορακέναι**: this echoes a proverbial expression, used either of pretence (e.g. *Hom. h. Herm.* 92 καί τε ἰδὼν μὴ ἰδὼν εἶναι καὶ κωφὸς ἀκούσας, 'having seen, to be unseeing, and, having heard, to be deaf', Dem. 25.88 τὸ τῆς παροιμίας ('in the words of the proverb') ὁρῶντας μὴ ὁρᾶν καὶ ἀκούοντας μὴ ἀκούειν) or of incapacity (e.g. Aesch. *Ag.* 1623 οὐχ ὁρᾶις ὁρῶν τάδε;, St Matthew 13.13 'they seeing see not, and hearing they hear not'). μὴ προσποιεῖσθαι is 'to pretend not': the position of the negative is the same as in the regular οὔ φημι 'say not' (KG II 180–1, Smyth §2692a). The negative μή in φῆσαι μὴ ἑορακέναι (and the following μὴ μεμνῆσθαι) is unusual. After a verb of speech the usual neg. with the infin. is οὐ (KG II 193–6, Smyth §§2722–3), as in οὐκ εἰδέναι below. For the spelling ἑορακέναι (ἑωρ- AB) see Arnott 2002: 204 and on Alexis fr. 274.1. **μὴ μεμνῆσθαι** '(to claim) not to remember'. The preceding φῆσαι is to be supplied, just as, below, φάσκειν is to be supplied with οὐκ εἰδέναι. **τὰ μὲν . . . τὰ δέ** (here repeated twice more) is a very common adverbial accus. formula (this is the only instance in this work), 'in some respects . . . in others', here with a largely temporal application ('sometimes . . . at other times'). **οὐκ εἰδέναι**: cf. [Arist.] *Mag. mor.* 1.1193ᵃ32–3 (the εἴρων) ἃ οἶδεν μὴ φάσκων ἀλλ' ἐπικρυπτόμενος τὸ εἰδέναι. **ἤδη ποτὲ καὶ αὐτὸς οὕτω διαλογίσασθαι**: it is unclear (perhaps designedly) whether 'he once had the same thought himself' means only that he has anticipated a particular line of thought or that, having anticipated it, he has now abandoned it. διαλογίσασθαι is not 'conclude' but 'reason, think carefully, weigh up the facts' (*CGL* 2). The verb refers to the process of reasoning, not the attainment of a conclusion, although it may be implied that a conclusion follows from the reasoning.

6 'In general, apt to use such forms of expression as these: "I don't believe it", "I can't imagine it", "I'm amazed", and . . . , "But *that* was not the account he gave me", "The thing beggars belief", "Tell that to

someone else", "I don't know whether I should disbelieve *you* or condemn *him*", "Are you sure that you are not being too credulous".' His sceptical mode of speech is illustrated by two separate sets of quoted remarks. The first is a trio of brief verbal expressions, general in application, not related to any specific circumstance. The second is a series of fuller expressions, prompted (it appears) by a specific report. These (like the former) are more naturally taken as independent remarks than as continuous speech. **τὸ ὅλον** 'as a whole', 'speaking generally', here introducing the final sentence, while at XXVIII.3 it appears to introduce a summatory description. In X and XXIX it introduces the spurious epilogues; cf. epil. II τὸ κεφάλαιον. **δεινός**, with infin., appears in most of the sketches, normally near the end, to introduce variety. It does not mean 'adept at' but something like 'remarkably apt to': this is proved by (above all) XIX.3 δεινὸς . . . ἕλκη ἔχειν. The use in this sense is not common (LSJ III, *CGL* 6). It is found a few times in Dem. (e.g. 2.20 αἱ γὰρ εὐπραξίαι δειναὶ συγκρύψαι τὰ τοιαῦτ᾽ ὀνείδη, 'successes are remarkably apt to cover up such disgraces'). The use is perhaps colloquial. **τῶι τοιούτωι τρόπωι τοῦ λόγου χρῆσθαι**: cf. XXVI.3. **καὶ †λέγει ἑαυτὸν ἕτερον γεγονέναι†**: possibly καὶ λέγειν (Navarre), followed by a new set of quoted remarks. Not καὶ "Λέγεις αὐτὸν ἕτερον γεγονέναι" (Foss), 'You are telling me that he has become a different person', since λέγειν is normally constructed with ὅτι or ὡς, not infin., αὐτόν is unwelcome, when no individual has yet been mentioned, and a remark of this kind does not lead very naturally into the remarks which follow. **Καὶ μὴν οὐ ταῦτα πρὸς ἐμὲ διεξήιει** 'But *that* was not the account he gave me'. The connection of thought is uncertain, because we do not know the sense of what precedes. καὶ μήν is perhaps adversative, introducing an objection (Denniston 357–8). Elsewhere, only VIII.2 καὶ μὴν . . . γε, 'yes and', in an answer. ταὐτά (Needham), 'the same things', is perhaps more pointed than ταῦτα (cf. VIII.7 ταὐτὰ . . . λέγειν). **Ἄλλωι τινὶ λέγε**: cf. Hom. *Il.* 1.295–6 ἄλλοισιν δὴ ταῦτ᾽ ἐπιτέλλεο, μὴ γὰρ ἐμοί γε / σήμαιν᾽, Pl. *Rep.* 5.474d Ἄλλωι, εἶπον, ἔπρεπεν . . . λέγειν ἃ λέγεις, 'Tell that to someone else . . . Do I look like a fool?' (Muriel Spark, in a short story 'The Seraph and the Zambesi'), 'Tell that to the marines' ('a colloquial expression of incredulity', *OED*). **Ὁπότερον δέ**: for δέ introducing quoted speech, cf. VIII.7, 10, XXVIII.4; Denniston 172. **Ἀλλ᾽ ὅρα μὴ σὺ θᾶττον πιστεύεις**: lit. 'But watch out that you are not giving your trust too quickly'. With ὅρα μή, present indic. refers to present time (LSJ μή B.8b, KG II 394–5), subj. to future time (LSJ B.8a, KG II 392). πιστεύεις (B) is more effective than πιστεύη(ι)ς (A). He implies that the other has already given his trust prematurely.

[7] *Epilogue*

'Such are the remarks and contrivances and repetitions which one may find the Dissembler using. One should be more wary of disingenuous and designing characters than of vipers.' Features common to this and other epilogues are: moralising tone (VI, VIII, XXVII, XXIX); τοιοῦτος (III, VI, VIII, XXVI); ἔστι with infin. (II, X); naming of character (II, X); δή (III, VIII, also *prooem.* 5); ἤθη (XXVII, also the spurious VI.2); δεῖ (III); proverb at end (XXIX). For links between epilogues and Preface, see Introd. Note to Preface. **πλοκάς**: intricately woven speech, for the purpose of deception, a familiar image (LSJ III.2, *CGL* 2, πλέκω II.1, *CGL* 5, Diggle 1981: 115). **παλιλλογίας**: a technical term, defined as σύντομος ἀνάμνησις, 'concise recapitulation' ([Arist.] *Rh. Al.* 20.1), equated with ἀναδίπλωσις and ἐπανάληψις, 'duplication, repetition' (Alexander, *Fig.* p. 29 Spengel), glossed as ταυτολογία (Suda π 84, Hsych. π 178). Here the meaning is probably 'repetitions', in reference to the preceding remarks, weak though that is; probably not (unattested senses) 'equivocation' (LSJ), 'retractions' (Jebb), 'contradictory remarks' (Pasquali). **εὑρεῖν ἔστι τοῦ εἴρωνος** would most naturally be taken to mean 'it is characteristic of the Dissembler to discover . . .' (KG II 373, Smyth §1304). But the analogy of epilogues II and (especially) X suggests that it is designed to mean 'one may discover the Dissembler's . . .'. **μὴ ἁπλᾶ ἀλλ' ἐπίβουλα**: the same adjs. are contrasted in Xen. *Mem.* 3.1.6, Arist. *Hist. an.* 8(9).608^{b}4. **φυλάττεσθαι μᾶλλον δεῖ ἢ τοὺς ἔχεις**: cf. Hor. *Carm.* 1.8.9–10 *sanguine uiperino* | *cautius uitat,* Otto 1890: 25.

II
THE TOADY

Introductory Note

The common translation of κόλαξ as 'flatterer' is inadequate. The word is more strongly opprobrious. This is particularly clear in passages such as Pl. *Phdr.* 240b κόλακι, δεινῶι θηρίωι καὶ βλάβηι μεγάληι ('a terrifying beast and source of great harm'), Dem. 18.46 κόλακες καὶ θεοῖς ἐχθροί; cf. Dodds on Pl. *Grg.* 463b. A κόλαξ panders and toadies for his own advantage, and not only with words. He often plays the role for which the name parasite was later devised (§10n.). He is a stock character of comedy, and gave his name to several plays (see *PCG* V 381). He was discussed by philosophers: by Theophrastus himself (Περὶ κολακείας, fr. 547–8), by the Peripatetic Clearchus (fr. 19–21 Wehrli) and by Philodemus (Gargiulo 1981); and Plutarch has an essay 'How to distinguish a κόλαξ from a friend' (*Mor.* 48E–74E).

Aristotle defines κολακεία in relation to a mean of φιλία (*Eth. Nic.* 2.1108ᵃ26–30, 4.1127ᵃ6–11). The true φίλος is pleasant in the proper manner or degree (ὡς δεῖ ἡδύς). The man who exceeds the mean of friendship/pleasantness is either κόλαξ or ἄρεσκος: the κόλαξ acts out of self-interest (ὠφέλεια), the ἄρεσκος has no ulterior motive. Cf. *Eth. Eud.* 2.1221ᵃ7, 3.1233ᵇ30–4, [Arist.] *Mag. mor.* 1.1193ᵃ20–7.

As usual, Theophrastus ascribes no explicit motive to the Κόλαξ (see the Introduction, p. 7 n. 41). The distinction which he makes between the Κόλαξ and the Ἄρεσκος (v) is of a different kind from that made by Aristotle. The Κόλαξ confines his flattery to a single patron, whom he attends with a deference which borders on the servile (especially §3, §8, §11), while yet displaying an artful self-advertisement. The Ἄρεσκος on the other hand does not confine his attentions to a single individual but tries to please all. We may assume (for it is not made explicit) that he merely wants to be popular. See the Introd. Note to v.

The study of the word by Ribbeck 1884 remains fundamental. See also Nesselrath 1985: 88–121, Millett 1989: 30–7, Konstan 1997: 98–103. Its etymology is uncertain (Chantraine 554, Beekes 734).

[1] *Definition*

The definition is alluded to twice by Philodemus, in *P.Herc.* 222 and 1082 (Kondo 1971: 87, Gargiulo 1981: 109). See the Introduction, p. 10. **ὁμιλίαν αἰσχρὰν . . . συμφέρουσαν δὲ τῶι κολακεύοντι** ‘a degrading association, but beneficial to the person who toadies’. The noun ὁμιλία recurs in def. xv, but not in the genuine text. The writer will have found it (along with the verb ὁμιλεῖν) in other definitions or discussions of κολακεία (e.g. [Pl.] *Def.* 415e, Arist. *Eth. Nic.* 10.1173ᵇ33–4). The notion that the Κόλαξ acts out of self-interest, foreign to Theophrastus, is derived from Aristotle (Introd. Note).

2 ‘The Toady is the kind of man to say, as he walks along, “Are you aware how the eyes of all are upon you? This doesn’t happen to anyone in the city except you”, <and> “The esteem in which you are held was publicly acknowledged in the stoa yesterday” – with more than thirty people sitting there, and the question arising who was the best man in the city, his was the name they all arrived at, starting with himself.’ **ὁ δὲ κόλαξ τοιοῦτός τις οἷος**: the transmitted opening τὸν δὲ κόλακα τοιοῦτόν τινα ὥστε (AB) continues the unique accus. and infin. construction of the definition. The genuine opening has been changed to conform with that construction. Cf. 1.2n. **ἅμα πορευόμενος** ‘while on the move’, ‘as he walks’, with ἅμα stressing the

simultaneity of movement and (what follows) speech; cf. Xen. *Anab.* 6.3.5 ἐμάχοντο ἅμα πορευόμενοι, Plut. *Alex.* 23.4 ἐμάνθανεν ἅμα πορευόμενος. This is a regular use of ἅμα (e.g. §3, §10, IV.8, V.5, VII.7). For πορευόμενος without (what it more frequently has) specification of direction or purpose, cf. XXIV.8 ἐν ταῖς ὁδοῖς πορευόμενος, 10 ἐπὰν πορεύηται. See also Halliwell 2006: 127–8, Stein 2010: 206. **Ἐνθυμῆι ὡς**: cf. VIII.9 ἐνθυμῆι τὸ τῆς τύχης;. The verb refers not so much to visual perception ('observe' Jebb, 'notice' Rusten) as to mental awareness. **ἀποβλέπουσι πρὸς σέ**: the sense is 'look on you', as opposed to 'look at you'. The latter is more naturally expressed with εἰς (as §10). With πρός, the accus. is regularly abstract ('pay regard to *something*'), so that literal looking is precluded. When the accus. is personal, literal looking is not precluded, but there is commonly a further or alternative implication, 'look on as a model', 'look on for help', 'look on with admiration', of the look from an inferior or dependant towards a superior (LSJ I.4, *CGL* 6, 8). **οὐθενί**: we cannot tell whether Theophrastus wrote οὐθ- (B) or οὐδ- (A). Attic inscriptions attest only -δ- before 378 BC, between 378 and *c.* 325 -δ- and -θ- equally, after *c.* 325 (until the first century BC) only -θ- (Threatte 1980: 472–6, 1996: 753, Arnott 2002: 200–1 and on Alexis fr. 15.5). I print -θ- where it is attested, otherwise -δ-. **γίγνεται**: γίν- (AB) is not attested in Attic inscriptions before 306/5 BC (Threatte 1980: 562–5, 1996: 770, Arnott 2002: 195–6 and on Alexis fr. 37.7). **πλὴν ἤ** is very uncommon in classical Greek (LSJ πλήν B.II.2, KG II 285 Anmerk. 5). πλήν (B) could be right; but accidental omission of ἤ is more likely than interpolation. **Ηὐδοκίμεις χθὲς ἐν τῆι στοᾶι**: cf. VII.7 ηὐδοκίμησεν (εὐ- AB) ἐν τῶι δήμωι. In fifth-century Attic, verbs compounded with εὖ, no less than verbs in which ευ- is part of the stem, have augment and reduplication in ηυ- (Mastronarde 1989, Arnott 2002: 198). Spellings in ευ- appear in inscriptions by the end of the fourth century (Threatte 1980: 384–5, 1996: 482–3, 486–7, 741). See also XVII.5, 9, XXI.11. There were three main stoas in the Athenian Agora: the Stoa Basileios, the Stoa of Zeus Eleutherios, and the Stoa Poikile (Thompson and Wycherley 1972: 82–103, Camp 1986: 53–7, 66–72, 100–7). We hear of Socrates conversing in the two former (Pl. *Euthphr.* 2a, *Theag.* 121a, [Pl.] *Eryx.* 392a, Xen. *Oec.* 7.1). **καθημένων**: of the three stoas mentioned above, we know that the stoa of Zeus Eleutherios had seats. Gossips are commonly described as sitting (idly): e.g. Ar. *Knights* 1375–6, *Eccl.* 302, Men. *Sam.* 511–12. **ἐμπεσόντος λόγου** 'when the question/a discussion arose', a regular turn of phrase (e.g. Ar. *Lys.* 858–9, Pl. *Prt.* 314c). **ἀφ᾽ αὑτοῦ ἀρξαμένους πάντας**: 'all, starting with himself' is an idiomatic locution, which might be translated 'all, himself included', 'himself not least'. It stresses the importance of an individual in the larger group, without necessarily implying that he acts first: e.g. Pl. *Grg.* 471c ἴσως ἔστιν ὅστις Ἀθηναίων ἀπὸ σοῦ ἀρξάμενος ('yourself included' Dodds) δέξαιτ᾽ ἄν,

Dem. 18.297 διαφθαρέντων ἁπάντων ἀρξαμένων ἀπὸ σοῦ ('when all had been corrupted, you above all'). He simultaneously flatters the man and emphasises his own part in the chorus of commendation. **κατενεχθῆναι**: they 'arrived in the end' at his name. For the verb in this sense (LSJ καταφέρω III '*to be brought* to a point', citing only later authors, *CGL* 14 'be brought down . . . *to a certain conclusion or decision*'), cf. VII.3, Isoc. 8.101, 13.19. It appears to be a figurative application of a sense regular in Thucydides, (of ships) 'be brought to land' by wind (e.g. 1.137.2; LSJ II.2, *CGL* 5). He implies that there was something inevitable or involuntary about the reaching of a consensus.

3 'While saying this, to remove a flock of wool from his cloak, and if a speck of straw has been carried by the wind into the hair on his head, to pick it out, and to add with a laugh "See? Because I haven't run into you for two days, you've got a beard full of grey hairs, though nobody has darker hair for his years than you".' First, he removes a flock of wool (κροκύς) from the man's cloak, a traditional form of toadying (Ar. fr. 689, Plut. *Sulla* 35.7), for which the name κροκυλεγμός ('de-flocking') was invented (Hsych. κ 4176). Then he removes a speck of straw from his hair and beard. This affords an opportunity not only for flattery but also for self-promotion. He is indispensable, and the man should not have let him be absent for so long. During his two-day absence he has not had the opportunity to pluck grey hairs out of the man's beard. Plucking out grey hairs is another traditional form of toadying: Ar. *Knights* 908 ἐγὼ δὲ τὰς πολιάς γε σοὐκλέγων νέον ποιήσω, fr. 416 ἐκλέγει τ' ἀεὶ | ἐκ τοῦ γενείου τὰς πολιάς. The implication that grey hairs have appeared in the last two days is suitably comic. It is often assumed that he is making a different claim: that the man appears to have grey hairs in his beard because specks of straw have fallen onto it. But the straw was described as having fallen onto the hair on his head, and it is awkward to be left to infer that it also fell onto his beard. **ἅμα τοιαῦτα λέγων**: ἅμα pointedly stresses the simultaneity of speech and action (cf. VII.7 ἅμα διηγούμενος, XI.4 ἅμα . . . προσλαλῶν, §2n.). Flattery in words is accompanied by toadying in action. **ἐάν τι . . . ἄχυρον**: for the position of enclitic τι, early in its clause (Wackernagel's law), see Diggle 1994: 170, 1998: 42–4. ἄχυρον is 'straw' rather than 'chaff' (Chadwick 1996: 56–9). **Ὁρᾶις;** is a provocative (and often, as here, reproachful) way of opening a sentence (Diggle 1981: 12, *CGL* ὁράω 8). **ὅτι** 'because' (LSJ ὅτι B, *CGL* ὅτι[1] 5), as XIV.9, XXIII.8. **δυοῖν σοι ἡμερῶν οὐκ ἐντετύχηκα**: we cannot say whether Theophrastus preferred δυοῖν (B) or δυεῖν (A). The former is universal in Attic inscriptions before *c.* 330 BC, thereafter the latter (Threatte 1996: 415–16). For the gen. (of the time since something happened), see Smyth §1446. For the position of

σοι, see on τι above. **πολιῶν** 'grey hairs', fem. with τριχῶν understood (LSJ I.2, *CGL* 4); cf. Ar. *Knights* 908 and fr. 416 (cited above). **καίπερ εἴ τις καὶ ἄλλος ἔχων πρὸς τὰ ἔτη μέλαιναν τὴν τρίχα**: lit. 'although you, if anyone else, have hair dark for your years'. εἴ τις καὶ ἄλλος 'if anyone else', equivalent to 'more than anyone', 'above all', is a common idiom (e.g. Hdt. 3.2.2 'the Egyptians, εἰ . . . τινες καὶ ἄλλοι, understand the customs of the Persians'), sometimes without καί (e.g. Soph. *OT* 1118 εἴπερ τις ἄλλος πιστὸς ὡς νομεὺς ἀνήρ, 'loyal, for a herdsman, if any man was'). πρὸς τὰ ἔτη is 'in proportion *or* relation to your age' (LSJ πρός C.III.4, *CGL* N.1–2). It was tactless to remind the man that he is ageing.

4 'To tell everyone else to be silent when the man is speaking, and to praise him in his hearing, and to seal his approval, whenever he pauses, with "Well said!", and to laugh approvingly when he has made a feeble joke, and stuff his cloak into his mouth, as if unable to control his laughter.' **λέγοντος . . . ἀκούοντα**: he praises the man while he is still speaking, and ensures that the man hears himself praised. By insisting that the rest of the company keep silent, he simultaneously flatters the speaker and enables his own words of praise to be heard. There is a similar point in ὁρῶντος αὐτοῦ in §6: he ensures that the man sees what he is doing. **ἐπισημήνασθαι**: the verb is wrongly classed by LSJ: not (IV.2) 'remark' but (IV.3; cf. *CGL* 6) 'set one's name and seal to a thing (in token of approbation)'. **ἐπὰν παύσηται**: for ἐπάν, see XVI.4 (conj.), XXIV.10; for the expression itself, Hdt. 4.111.2 ἐπεὰν . . . παύσωνται. **Ὀρθῶς**: cf. Men. *Sic.* 244–5 ἀνέκραγον | "Ὀρθῶς γε" πάντες, Ter. *Eun.* 773 *'recte'*, Hor. *Ars* 428 *clamabit enim 'pulchre, bene, recte'.* **σκώψαντι ψυχρῶς ἐπιγελάσαι**: the adj. ψυχρός, as a term of stylistic criticism ('frigid', 'bathetic', 'strained', 'tasteless'), covers various types of ineptitude in language or thought (LSJ II.4, *CGL* 6); describing a joke, as here, Eupolis fr. 261.2–3 τὸ σκῶμμ' ἀσελγὲς . . . καὶ σφόδρα | ψυχρόν. The prefix ἐπι- signifies 'in (approving) response' (as the preceding ἐπισημήνασθαι). For the dative, cf. Ar. *Thesm.* 979–81, Plut. *Phoc.* 5.2. **τό τε ἱμάτιον ὦσαι εἰς τὸ στόμα**: theatrical antics again, as in §3. **ὡς δὴ οὐ δυνάμενος**: with a participle, ὡς δή is 'almost always ironical, sceptical, or indignant in tone' (Denniston 230).

5 'To tell those who come their way to stop until the man has gone past.' **αὐτός** 'the man himself', 'the master', as e.g. Ar. *Clouds* 219, Pl. *Prt.* 314d (LSJ I.1, *CGL* 4).

6 'To buy apples and pears and bring them to the house and present them to the children while their father is watching, and after giving them a kiss to call them "Chicks of a noble sire".' Compare the behaviour of

the Ἄρεσκος (v.5). **μῆλα καὶ ἀπίους**: μῆλον in this context may be translated 'apple', although it embraces other tree-fruits (Dalby 2003: 19–20). ἄπιος is the cultivated pear, as opposed to ἀχράς the wild pear (Dalby 253–4). **ὁρῶντος αὐτοῦ**: see on §4 ἀκούοντα. **Χρηστοῦ πατρὸς νεόττια** combines the cosy image of children as fledglings, under the parental wing, with the idea that birds produce young identical to themselves (Eupolis fr. 111.2 ὁμοίους τοὺς νεοττοὺς τῶι πατρί; see on v.5 σύκου ὁμοιότερα . . . τῶι πατρί). Addition of χρηστοῦ gauchely directs the focus towards the father. For the image, cf. Ar. *Birds* 767 τοῦ πατρὸς νεόττιον, *Wealth* 1011 νηττάριον ἂν καὶ φάττιον ὑπεκορίζετο ('he would use pet names like "little duck" and "little dove"'), Shakespeare, *Macbeth* IV.iii.218 'all my pretty chickens'.

7 'When he joins him in shopping for Iphicratids, to say that his foot is shapelier than the shoe.' Contrast IV.2 (the Country Bumpkin wears shoes too large for him). **Ἰφικρατίδας**: shoes named after Iphicrates, a celebrated Athenian general in the first half of the fourth century, son of a cobbler (*BNP* VI 926–7, *OCD*⁴ 743). Light and easily untied, they were designed for military wear, but became more widely fashionable (Diod. Sic. 15.44.4, scholia to Lucian, *Dial. meret.* 14.2). There is no place here for κρηπῖδας (AB); see IV.12n.

8 'When the man is on his way to a friend, to run ahead and say "He is coming to visit you", and then go back and say "I have warned him of your arrival".' Contrast XXIV.10, where the Arrogant Man himself arranges to be announced in advance. **ὅτι**: introducing direct speech, as v.10, VII.9, XIII.11, XVII.7, XXIV.13, XXVI.2, 3 (LSJ II.1, *CGL* 2, Goodwin §711).

[9] ['He is certainly capable of doing errands in the women's market without stopping for breath.'] It is unacceptable not to be told how these activities serve the man he is flattering. Possibly something has been lost, or the text has been deliberately altered. As it stands, the sentence interrupts the structure (we do not want a new construction with δυνατός) and is best deleted. **ἀμέλει** 'never mind', 'don't worry', 'rest assured' is a word of general emphasis or asseveration, frequent in comedy and dialogue. Its distribution (in verse, only comedy; in classical prose, absent from the historians and orators) proves it colloquial. Initial ἀμέλει δὲ καί is true to Theophrastus' usage (VI.9, XXI.11, XXIV.12, XXVII.5, XXVIII.4, XXX.13); but ἀμέλει is a word which interpolators too found handy (v.2, VI.3, definitions XIII, XVI, XVIII, XXV). See Blomqvist 1969: 103–7. **ἐκ γυναικείας ἀγορᾶς**: the women's market is mentioned only twice elsewhere: (i) The Ἀνελεύθερος (XXII.10) hires a girl ἐκ τῆς γυναικείας (*sc.*

ἀγορᾶς) to accompany his wife when she goes out of doors. (ii) Pollux 10.18 records that the expression was used by Menander (fr. 344), and he identifies this market with the area otherwise called κύκλος or κύκλοι, where slaves were sold (Wycherley 1957: nos. 618–21, 1978: 95–6, Kassel and Austin on Diphilus fr. 55.3, Arnott on Alexis fr. 104). Possibly, then, this was the market where female slaves were bought or hired. But we cannot exclude the possibility that it was a market which sold goods for women or made by women (Wycherley 1957: 201, 1978: 94). At any rate, not a market where women shopped, since women did not normally do their own shopping. **δυνατός** reappears (again with ἀμέλει) only in the spurious VI.3.

10 'To be first of the diners to praise the wine, and to say to his host, next to whom he is sitting, "How luxuriously you entertain", and then to take something from the table and say "How exquisite"; and to ask him if he is chilly and wants to put something on, and to wrap him up before the words are out of his mouth; and to lean forward and whisper in his ear, and keep looking at him while conversing with the other guests.' Now he appears in the guise of παράσιτος (XX.10), a role first attested for him in the Κόλακες of Eupolis (421 BC; see fr. 172 for his own account of his role). See Introd. Note, Nesselrath 1985: 88–121, Arnott 1996: 336–7, 542–5, 731, Damon 1997: esp. 11–14, 23–36, Fisher 2000: 371–8, Wilkins 2000: 71–86. **παρακειμένωι εἰπεῖν**: lit. 'to say to him as he (the host) reclines beside him (the Toady)'. He addresses the man he is flattering (now his host), not a fellow guest, since the host is the object of his next remark and of the questions in the following sentence. He enjoys the place of honour, next to his host, like the Μικροφιλότιμος, who is eager ἐπὶ δεῖπνον κληθεὶς παρ᾽ αὐτὸν τὸν καλέσαντα κατακείμενος δειπνῆσαι (XXI.2). The expression παρ᾽ αὐτὸν . . . κατακείμενος in that passage (cf. παρακαθεζόμενος III.2, παρακαθῆσθαι XIV.2, XXIV.6, XXV.2, 5, XXVI.4) commends the conjecture παρακειμένωι here. The bare participle (*sc.* αὐτῶι) is like §4 σκώψαντι, §8 πορευομένου. **ἑστιᾶις** 'you entertain', with the verb used absolutely, as V.5, XXX.2. ἐσθίεις (AB), 'you eat', might be acceptable as an address to a fellow guest, but to the host it would be crude and impolite. **ἄρας τι τῶν ἀπὸ τῆς τραπέζης**: lit. 'picking up one of the-things-from-the-table'. For this use of ἀπό (instead of ἐπί) after the article, under the influence of the verb of motion, cf. Pl. *Cra.* 410b αἴρει τὰ ἀπὸ τῆς γῆς, LSJ ἀπό I.5, *CGL* B.1, KG I 546. Similarly, IV.3, VII.7; by contrast (without article) IX.3. **ἄρα** expresses 'a lively feeling of interest' (Denniston 33). **χρηστόν** 'exquisite', 'delicious'. For the adj. applied to food, see *CGL* 3. **ἐρωτῆσαι μὴ ῥιγοῖ καὶ εἰ ἐπιβαλέσθαι βούλεται**: the first question implies fear or apprehension, hence μή (LSJ μή C.II.1, *CGL* C.8, Goodwin

§369), as viii.2. The second may be taken as a simple inquiry. Perhaps εἴ <τι> ἐπιβ- (Hanow). **ἔτι ταῦτα λέγων** underlines his officiousness. He takes action even before he has received an answer to his questions. Cf. §3 ἅμα τοιαῦτα λέγων. **ἅμα πρὸς τὸ οὖς προσκύπτων διαψιθυρίζειν** is an echo of Pl. *Euthyd.* 275e προσκύψας μοι μικρὸν πρὸς τὸ οὖς and 276d πάλιν μικρὸν πρός με ψιθυρίσας. His whispering is an excuse for proximity and over-familiarity. **ἀποβλέπων**: see on §2. **λαλεῖν**: see Introd. Note to vii.

11 'In the theatre to take the cushions from the slave and spread them with his own hands.' **προσκεφάλαια**, properly 'pillows', are here 'cushions' (at xxv.4 either sense suits); cf. ποτίκρανον 'cushion' (Theoc. 15.3). Aeschines alleged, as evidence of the κολακεία of Demosthenes towards the ambassadors of Philip, that 'he invited them to the front seats and put down cushions and spread rugs' (3.76).

12 'To say that his house has been superbly designed by a master builder, his land has been superbly planted, and his portrait looks just like him.' The third item may refer to sculpture or painting. Naturalistic portraiture was a very recent development (Robertson 1975: 508–9, Lane Fox 1996: 145, Sparkes 2004). Cf. Arist. *Poet.* 1454b9–11 'portrait-painters (εἰκονογράφοι), while making people like they are/true to life (ὁμοίους ποιοῦντες), paint them as more beautiful than they are'.

[13] *Epilogue*

'In short, one may see the Toady saying and doing everything he can think of to curry favour.' **τὸ κεφάλαιον**: see on i.6 τὸ ὅλον. **ἔστι θεάσασθαι**: the same construction as epil. i and x. **λέγοντα καὶ πράττοντα**: the pairing of these verbs, elsewhere common, reflects the pairing of nouns for speech and action in the definitions (def. i n.) **πάντα . . . ὧι**: the plural is picked up by a singular relative, as in the regular πάντες ὅστις or ὃς ἄν (KG i 56–7; neuter Xen. *Cyn.* 8.2.25 πάντα ὅτου ἔδει), but different here in so far as the relative is ὅ (not ὅτι or ὃ ἄν). πᾶν (Cobet 1874) could be right.

III
THE CHATTERBOX

Introductory Note

Ἀδολεσχία is talk on matters which others perceive as unimportant. The word and its cognates are commonly applied to philosophers and sophists: Ar. *Clouds* 1480, 1485, fr. 506, Eupolis fr. 386, 388, Alexis fr. 185

(Arnott *ad loc.*); frequently in Plato, e.g. *Phd.* 70b–c (Socrates) 'I do not think that even a comic poet would say that I am prattling on and speaking about matters of no concern' (ἀδολεσχῶ καὶ οὐ περὶ προσηκόντων τοὺς λόγους ποιοῦμαι). Aristotle (*Eth. Nic.* 3.1117^{b}34–5) defines ἀδολέσχαι as 'people who like stories, are prone to narrative, and spend their days discussing trivialities'; and ἀδολεσχία is characteristic of the old, who like to tell of the past (*Rhet.* 2.1390^{a}9–11). There is an essay by Plutarch Περὶ ἀδολεσχίας (*Mor.* 502B–515A).

The Ἀδολέσχης is characterised by the triviality and unconnectedness of his talk. He moves calmly from one trite subject to the next, caring little whether the second follows logically from the first. He has a single auditor, whom he detains while they are seated. He is different from the Λάλος (VII), who has various auditors in various places and discourses to each on a single subject and with greater urgency and self-importance. See the Introd. Note to VII.

The word is probably related to λέσχη ('talk, conversation'), but the first element is uncertain (Chantraine 20–1, Beekes 22).

[1] *Definition*

διήγησις λόγων μακρῶν καὶ ἀπροβουλεύτων 'narration of long and ill-considered speeches'. διήγησις may have been prompted by διηγήσασθαι in §2 or by διηγητικούς in Arist. *Eth. Nic.* (Introd. Note). μακροί is a regular epithet for λόγοι and usually conveys a note of disapproval (LSJ II.2, *CGL* 8). But the sketch illustrates triviality, not long-windedness. ἀπροβουλεύτων is no less inapposite: the subjects would not have been more appealing if they had been better thought out in advance.

2 'Sitting next to a complete stranger, first to deliver a eulogy of his own wife, then recount the dream he had last night, then describe in every detail what he had for dinner.' **ὃν μὴ γιγνώσκει, τούτωι παρακαθεζόμενος πλησίον**: cf. XIII.5 οὓς οὐ γιγνώσκει, XXIII.6 ἀγνώτων . . . παρακαθημένων, Hor. *Sat.* 1.9.3 (a bore) *accurrit quidam notus mihi nomine tantum.* The pleonasm παρα- πλησίον is of a common type (e.g. Ar. *Thesm.* 409 παρακάθηνται πλησίον, Diggle 1981: 39). Here it has point: he gets as close to the man as he can. **πρῶτον μὲν . . . εἶτα . . . εἶθ' . . . εἶτα δή**: the repetition brings out his persistence and the continuousness of his talk. He begins with three self-referential narratives (his wife, *then* his dream, *then* his dinner), and *then* (this marks a second phase) he embarks on a potentially endless series of disjointed trivialities. Connective εἶτα (elsewhere IX.2, XIII.6, XXV.4, κᾆτα IV.7) has a colloquial tone (Dover 1968:

84–5, 1987: 28–9). **ἐγκώμιον**: Candaules praised his wife to Gyges (Hdt. 1.8.1); but the Chatterbox does not merely praise his wife, he delivers a eulogy. **εἶδεν ἐνύπνιον**: dreams are conventionally 'seen', and this is a regular expression (e.g. Ar. *Wasps* 25, Pl. *Cri.* 44a). **ὧν εἶχεν ἐπὶ τῶι δείπνωι τὰ καθ' ἕκαστα διεξελθεῖν**: lit. 'to go through the components, each one individually, of what he had for dinner'. Routine language, as suits the subject: ἐπὶ τῶι δείπνωι e.g. Xen. *Cyr.* 1.3.12, τὰ καθ' ἕκαστα Arist. *Eth. Nic.* 2.1107^{a}31 (and often); cf. Petr. 66.1 *quid habuistis in cena?*

3 προχωροῦντος τοῦ πράγματος: not quite 'as matters progress' but 'as the business is proceeding successfully/is going well' (LSJ II.1, *CGL* 5). Because (so he supposes) his initial remarks were well received, he is encouraged to embark on this second phase (§2n.). **πολὺ πονηρότεροί εἰσιν οἱ νῦν ἄνθρωποι τῶν ἀρχαίων** 'people nowadays are much more wicked than those in the old days', a motif appearing first in Homer (*Il.* 1.271–2 κείνοισι δ' ἂν οὔ τις | τῶν οἳ νῦν βροτοί εἰσιν ἐπιχθόνιοι μαχέοιτο) and memorably expressed by Hor. *Carm.* 3.6.46–8 *aetas parentum peior auis tulit | nos nequiores, mox daturos | progeniem uitiosiorem.* For πονηρός, see Introd. Note to XXIX. **ἄξιοι γεγόνασιν οἱ πυροὶ ἐν τῆι ἀγορᾶι** 'grain has become cheap in the market'. Athens was heavily dependent on imported grain, and its price, being sensitive to changes in supply, is a subject of regular remark (Wankel on Dem. 18.87, Millett 1990: 192–3); cf. XXIII.5n. But, while anyone may complain of the dearness of food (Ter. *An.* 746 *annona carast*, Petr. 44.1), it takes a Chatterbox to find its cheapness a worthwhile subject of conversation. ἄξιος 'good value for money, cheap' (LSJ 3.b, *CGL* 3) is regularly applied to food. **πολλοὶ ἐπιδημοῦσι ξένοι** 'there are many foreigners in town', perhaps (as the next clause suggests) for the Dionysia, and from overseas. Cf. IX.5n. **τὴν θάλατταν ἐκ Διονυσίων πλώιμον εἶναι** 'the sea becomes navigable from the time of the Dionysia'. The City Dionysia was held in the month Elaphebolion (roughly March), the start of the sailing season (MacDowell on Dem. 21.10). The return of sailing weather, welcome as it was, is a subject of regular remark (Nisbet and Hubbard on Hor. *Carm.* 1.4.2). For ἐκ 'starting from', 'after', see LSJ A.II.2, *CGL* C.2. For the change of construction (to accus. and infin., after ὡς with indic.), cf. XX.9, XXIX.3, the reverse change XXIII.9; KG II 357. **εἰ ποιήσειεν ὁ Ζεὺς ὕδωρ πλεῖον** 'if Zeus were to create more water (i.e. rain)'. Cf. Ar. *Wasps* 261 ὕδωρ ἀναγκαίως ἔχει τὸν θεὸν ποιῆσαι. The expression has the ring of popular speech (XIV.12n.). **τὰ ἐν τῆι γῆι βελτίω ἔσεσθαι** 'the crops will be better off'. **ὃν ἀγρὸν εἰς νέωτα γεωργήσει** 'what land he will cultivate next year', implying that he will leave some of it fallow, the usual practice. There may be a hint of naive

optimism: the farmer always hopes to strike it rich next year (Philemon fr. 85 ἀεὶ γεωργὸς εἰς νέωτα πλούσιος, Theodoridis on Photius α 421). For indirect question introduced by relative ὅς with noun in agreement, cf. e.g. Hdt. 4.53.1 δι᾽ ὧν ῥέει ἀνθρώπων οὐδεὶς ἔχει φράσαι, KG II 438–9. For εἰς νέωτα (preposition + adverb of time), see KG II 538–40. **χαλεπόν ἐστι τὸ ζῆν** 'life is hard': cf. Xen. *Mem.* 2.9.1 ὡς χαλεπὸν ὁ βίος Ἀθήνησιν εἴη ἀνδρὶ βουλομένωι τὰ ἑαυτοῦ πράττειν. **Δάμιππος μυστηρίοις μεγίστην δᾶιδα ἔστησεν** 'Damippos set up a very large torch at the mysteries'. The reference is to the Eleusinian mysteries, an annual festival for initiates, held in the sanctuary of Demeter at Eleusis in Attica (Burkert 1985: 285–90, Parker 1996: 97–101, 2005: 342–63). Torches played an important role in them. This torch is presumably a votive offering, perhaps by a grateful initiate. Remains of one such torch of marble survive (Mylonas 1961: 204). The only written evidence for the dedication of torches is a recently published inscription from the Sacred Way (Tsirigote-Drakotou 2006), a decree dated (on the evidence of the archon named in it) either 286/5 or 215/4, prescribing thanks and honours for a female official who at her own expense δᾶιδα ἔστησεν τῆι θεῶι ἐν πάσαις ταῖς συνόδοις ('set up a torch to the goddess at all the meeting-places'). The sense of μεγίστην is not 'largest' but 'very large', which is less pointed, and preferable for that reason. μυστηρίοις is 'at (the time of) the mysteries', local/temporal dative (Smyth §1541, KG I 445), like XXII.2 τραγωιδοῖς. The name Damippos is well attested (*LGPN* II 98, IIIA 109–10). **πόσοι εἰσὶ κίονες τοῦ Ὠιδείου** 'what is the number of columns of the Odeion'. The Odeion of Pericles was a large concert hall, adjacent to the theatre of Dionysus. Described by Plut. *Per.* 13.9 as πολύστυλον ('many-columned'), it had (so excavation has revealed) ten rows of nine columns (Travlos 1971: 387–91, Stadter on Plut. *loc. cit.*). The clause is usually taken as a question in direct speech, but is more effective in its triviality if taken as a reported statement. **"Χθὲς ἤμεσα"** 'I threw up yesterday', an isolated statement in direct speech; cf. VII.9. **τίς ἐστιν ἡμέρα τήμερον** 'what day it is today'; again, more effective as a statement than as a question. For the Attic spelling τήμερον, see Arnott 2002: 209–10. **καὶ ὡς . . . Διονύσια**: these words are transmitted at the end of the sketch, after κἂν ὑπομένηι τις αὐτόν, μὴ ἀφίστασθαι, which is clearly the true ending. There is no advantage in moving them to an earlier position than here. The tricolon of dates follows nicely after 'yesterday' and 'today', and rounds off the narrative with well-balanced tedium. **Βοηδρομιῶνος . . . τὰ μυστήρια** 'the mysteries are in Boedromion' (roughly September). For the genitive of time ('in B.'), see Smyth §1444, KG I 386. **Πυανοψιῶνος . . . <τὰ> Ἀπατούρια**: the Apatouria is the annual festival of the phratries, lasting three days, in Pyanopsion (roughly October); see XXI.3n., Parker

2005: 458–61. For the spelling Πυανοψ- (Πυανεψ- AB), see Meisterhans 1900: 23. **Ποσιδεῶνος . . . <τὰ> κατ᾽ ἀγροὺς Διονύσια**: the Rural Dionysia, in Posideon (roughly December), a festival celebrated outside Athens by demes, often with dramatic performances (Pickard-Cambridge 1968: 42–56, Parker 2005: 467). For the spelling Ποσιδ- (Ποσειδ- AB), see Meisterhans 1900: 54, Threatte 1980: 200, 1996: 126, 129–30, 705. Cf. xxviii.4. **κἂν ὑπομένῃ τις αὐτόν, μὴ ἀφίστασθαι** 'and not stop, if anyone puts up with him'. For ὑπομένειν, see xv.9n.; for ἀφίστασθαι, Eur. *El.* 66, Pl. *Laws* 12.960e (LSJ ἀφίστημι B.5, *CGL* ἀφίσταμαι 9).

[4] *Epilogue*

'One must <flee from> such people, swinging the arms, and get clean away after raising <the emergency sail>, if one wishes to avoid catching the fever. It is hard to be happy with people who do not distinguish between leisure and business (i.e. who do not care whether you are free or busy).' The first sentence uses vigorous figurative language, for which the idiomatic English equivalent might be 'Show a clean pair of heels, full steam ahead, avoid such people like the plague'. **παρασείσαντα δή** 'swinging the arms', in running, with χεῖρας sometimes expressed, sometimes not. The writer may be echoing Arist. *Eth. Nic.* 4.1123^{b}31 φεύγειν παρασείσαντι. **δεῖ τοὺς τοιούτους τῶν ἀνθρώπων <φεύγειν>**: there is a switch from a single Chatterbox to a generalising plural, as in epilogues vi, viii, x. For τοιοῦτος in other epilogues, see epil. i n. An infin. is needed to govern the accus., and φεύγειν is the verb which appears in similar contexts (Arist., cited above, and Epicurus and Plut., cited below). Cf. epil. i φυλάττεσθαι . . . δεῖ. **καὶ <τὸ ἀκάτειον> δ᾽ ἀράμενον ἀπαλλάττεσθαι**: the ἀκάτειον was a small sail used by warships to escape danger, when the main sail had been taken down (Morrison and Williams 1968: 298–9, Casson 1986: 236–7, 241–2). Jackson's superlative conjecture (1955: 233–4) restores the idiomatic locution found possibly in Ar. *Lys.* 64 τἀκάτειον (van Leeuwen: τἀκάτιον R) ἤιρετο (there is a plausible alternative here), and in Epicurus fr. 163 Usener (ap. Diog. Laert. 10.6), Plut. *Mor.* 15D, 1094D; cf. LSJ ἀκάτειος ii. **ἀπύρετος** 'unfevered' (from πυρετός 'fever'; cf. xii.3 πυρέττω) is far preferable to ἀπύρευτος (AB, 'unburned', from πυρεύω, an adjective not attested elsewhere), even though boring talk normally threatens not fever but death (Theoc. 5.78–9, Plaut. *Mil.* 1084, Hor. *Sat.* 1.9.31–4). **ἔργον** 'it is hard work', 'it is a job', without ἐστι, as often, and with infin., as often; cf. xxv.3. **συναρέσκεσθαι** 'to be content with, approve of', passive, first in [Arist.] *Ath. pol.* 33.2 οὐ συναρεσκόμενοι τοῖς . . . γιγνομένοις, common in later Greek.

IV
THE COUNTRY BUMPKIN

Introductory Note

Ἀγροικία is rustic behaviour seen through the eyes of the townsman. The Stoic Chrysippus defined it as ἀπειρία τῶν κατὰ πόλιν ἐθῶν καὶ νόμων (*SVF* III fr. 677); similarly, Men. *Georg.* fr. 3 Koerte (5 Sandbach, Arnott) εἰμὶ μὲν ἄγροικος . . . | καὶ τῶν κατ᾽ ἄστυ πραγμάτων οὐ παντελῶς | ἔμπειρος, Ov. *Am.* 3.4.37–8 *rusticus est nimium . . . et notos mores non satis Vrbis habet.* Rusticity may embrace rudeness of mind as well as of manner: e.g. Alcman fr. 16 Page οὐκ ἦς ἀνὴρ ἀγρεῖος οὐδὲ σκαιός, Ar. *Clouds* 135–8 ἀμαθής γε νὴ Δί᾽ . . . σύγγνωθί μοι· τηλοῦ γὰρ οἰκῶ τῶν ἀγρῶν. It is a handy accusation to level at a townsman: Ar. *Wasps* 1320–1 (of a man at dinner) 'joking in a rustic manner (σκώπτων ἀγροίκως) and very ignorantly (ἀμαθέστατα) telling stories inappropriate to the situation'. Cnemon in Men. *Dysk.* is a true ἄγροικος, but when a townsman calls him that (956 ἄγροικος εἶ) the purpose is mockery. The ἄγροικος is a stock character of fourth-century comedy and gave his name to several plays (*PCG* IV 17, Konstantakos 2005, Belardinelli 2016). The noun and its cognates are favourites of Plato, whose usage is often tinged with irony or humour: e.g. *Phdr.* 229e ('rustic wisdom'), *Tht.* 146a ('I hope I am not behaving rudely (ἀγροικίζομαι) through my love of discussion').

Aristotle defines ἀγροικία in relation to εὐτραπελία 'wit', of which an excess is βωμολοχία 'buffoonery', a deficiency is ἀγροικία (*Eth. Nic.* 2.1108ᵃ23–6, *Eth. Eud.* 3.1234ᵃ3–5; cf. [Arist.] *Mag. mor.* 1.1193ᵃ12–19). ἄγροικοι are insensitive (ἀναίσθητοι) in that they shun pleasure (*Eth. Nic.* 2.1104ᵃ24–5, *Eth. Eud.* 3.1230ᵇ18–20) and are hard-nosed (σκληροί) in that they cannot make or take a joke (*Eth. Nic.* 4.1128ᵃ7–9; cf. *Eth. Eud.* 3.1234ᵃ8–10); being unadept in social relations, they are prone to take offence (*Eth. Nic.* 4.1128ᵇ1–3); and they are apt to be inflexible, like the opinionated and the stupid (ἀμαθεῖς) (*Eth. Nic.* 7.1151ᵇ12–13). This type of ἀγροικία may be translated as 'boorishness'. The Ἄγροικος of this sketch is not a 'boor' (as commonly translated). He is a countryman who comes to town and shows his country manners. The study of the word by Ribbeck 1888 remains fundamental.

[1] *Definition*

ἀμαθία ἀσχήμων 'disgraceful/discreditable ignorance'. For ἀμαθία as a feature of the rustic, see Introd. Note. The word often connotes not only intellectual incapacity but also a lack of moral or aesthetic judgement ('a failure to understand what is required by decency and propriety', Dover

1974: 122; cf. Denniston on Eur. *El.* 294–6, Bond on *Herc.* 283, 347). ἀσχήμων hints at this extended sense. But the phrase misses the essential link between ἀγροικία and the country.

2 For comment on this scene, see the Introduction, p. 12. **κυκεῶνα πιὼν εἰς ἐκκλησίαν πορεύεσθαι** 'to go to the Assembly after drinking gruel'. The κυκεών was a mixture of grain and liquid (water, wine, milk, honey, or oil) and sometimes cheese, often seasoned with herbs (here with θύμον), commonly associated with the poor or the countryman (Richardson 1974: 344–8, Dalby 2003: 190–1). It was nothing out of the ordinary for a countryman to attend the Assembly (Hansen 1991: 61, 126–7). **τὸ μύρον φάσκειν οὐδὲν τοῦ θύμου ἥδιον ὄζειν** 'to claim that perfume smells no sweeter than garlic'. μύρον is a general term for perfume, a compound of oil and aromatic fragrance (see on v.6 χρίματι). θύμον (here an ingredient in the κυκεών, as Ar. *Peace* 1169) is the name of both an aromatic shrub ('thyme' for short) and varieties of garlic (Arnott on Alexis fr. 122.2, Dalby 2003: 328). The Ἀνελεύθερος equivocates with similar insouciance (XXII.11). **μείζω τοῦ ποδὸς τὰ ὑποδήματα φορεῖν** 'to wear shoes too large for his feet'. Oversized shoes are associated with rusticity in Ar. *Knights* 316–21. For the turn of phrase, cf. epil. X ἐλάττω τῶν μηρῶν. Contrast II.7. **μεγάληι τῆι φωνῆι λαλεῖν** 'to talk in a loud voice'. This is associated with rusticity in Cratinus fr. 371 ἀγροβόας ἀνήρ ('a man with a country shout'), Plaut. *Mostell.* 6–7 ('Why this shouting? Do you think you're in the country?'), Cic. *De orat.* 3.227 ('to shout at the beginning of a speech is boorish (*agreste quiddam est*)'), and is condemned as antisocial, alongside walking too fast, in Dem. 37.52 and 45.77. For λαλεῖν, see Introd. Note to VII.

3 'To distrust friends and family, but discuss important business with his slaves, and report the proceedings of the Assembly to the hired labourers working on his land.' **τοῖς μὲν φίλοις καὶ οἰκείοις**: cf. XXVIII.6 (and XVIII.7n.). For the single article, see I.5n. **ἀνακοινοῦσθαι περὶ τῶν μεγίστων**: for ἀνακοινοῦσθαι ('hold a discussion', *CGL* 3), cf. XII.2. περὶ τῶν μεγίστων is a common expression (e.g. Thuc. 3.42.1, Antipho 6.45, Isoc. 8.55). **τοῖς παρ' αὑτῶι ἐργαζομένοις μισθωτοῖς ἐν ἀγρῶι**: for the word order, cf. XXX.9n. It is unclear whether the hired workers are freemen or someone else's slaves. **πάντα τὰ ἀπὸ τῆς ἐκκλησίας διηγεῖσθαι**: cf. VII.7.

4 **ἀναβεβλημένος ἄνω τοῦ γόνατος καθιζάνειν** 'to sit with his cloak hitched up above his knees'. The verb ἀναβάλλεσθαι describes the method by which the ἱμάτιον or χλαῖνα was put on: '*throw one's cloak up* or *back, throw it over the shoulder*, so as to let it hang in folds' (LSJ B.III). Perfect ἀναβεβλημένος

means 'clad (in a cloak)'. A ἱμάτιον of normal length reached the calves but not the ankles. An ankle-length ἱμάτιον is a mark of affectation (Dem. 19.314; cf. Plut. *Alc.* 1.7), an abnormally short one is the mark of a penny-pincher (epil. x), a pro-Spartan (Pl. *Prt.* 342c), or an ascetic philosopher (Athen. 13.565E). The Ἄγροικος is not wearing too short a cloak: ἄνω τοῦ γόνατος is to be taken proleptically with καθιζάνειν. When he sits, he fails to pull down his cloak below his knees. This deportment incurs the charge of ἀγροικία in Philetaerus fr. 18: 'Pull your cloak down – not above the knee, like a rustic (ἀγροίκως ἄνω γόνατος)'. **[ὥστε τὰ γυμνὰ αὐτοῦ φαίνεσθαι]** 'so that his naked parts are revealed', a clumsy gloss (ὥστε introduces comparable interpolations at xix.4, xx.9). The sense required is 'genitals', and 'naked parts' does not mean that.

5 'To take no <pleasure> or interest in anything else in the streets, but, when he sees an ox or a donkey or a goat, to stand and watch.' **<μήτε εὐφραίνεσθαι> μήτε ἐκπλήττεσθαι**: the same verbs are paired in Xen. *Eq. mag.* 8.19. **θεωρεῖν** likens him to a spectator at a show (cf. vi.4, ix.5, xi.3, xiv.4).

6 'Apt to eat while taking something from the store-room and to drink wine neat.' He raids the store-room and does not wait to get to the table. We may imagine that he drinks straight from the wine-jar, just as he eats straight from the store-room. **ποαιρῶν . . . τι ἐκ τοῦ ταμιείου**: for the verb, cf. Ar. *Thesm.* 418–20 ἡμῖν ἦν πρὸ τοῦ | αὐταῖς ταμιεῦσαι καὶ προαιρούσαις λαθεῖν | ἄλφιτον ἔλαιον οἶνον ('formerly we (married women) could supervise the store-room ourselves and take out barley-meal, oil and wine undetected'), Men. *Sam.* 229–30 (LSJ προαιρέω I, *CGL* 1). **δεινός**: I.6n. **ζωρότερον πιεῖν** (*sc.* οἶνον) 'to drink wine neat' (lit. 'more pure', 'less diluted with water'). The same expression in Hdt. 6.84.3 is equated with ἀκρητοποσίη ('drinking of unmixed wine'). To drink wine neat was regarded as characteristic of barbarians (Hdt. *loc.cit.,* Pl. *Laws* 1.637e). Varying proportions of water and wine are prescribed (Wilkins 2000: 216–18).

7 'To escape undetected while making a sexual assault on the breadmaker, then, after grinding the corn with her <to measure out> the daily rations for all the household and himself.' His assault on the breadmaker is undetected by his wife, not (as usually interpreted) by the other slaves, which would have much less point. For the taking of similar liberties behind a wife's back, cf. Ar. *Peace* 1138–9 τὴν Θρᾶτταν κυνῶν | τῆς γυναικὸς λουμένης, Lys. 1.12. Afterwards he blithely works alongside the breadmaker, as if he had done no wrong, and measures out the rations. At xxx.11 personal measurement of rations is a mark of αἰσχροκέρδεια. Here it is a further illustration of his indifference to his wife. It was her job to supervise

the breadmaker and to help the housekeeper measure out the rations (Xen. *Oec.* 10.10). **πειρῶν**: with sexual connotations (LSJ A.IV.2, *CGL* 5). **κᾆιτ᾽**: III.2n.

8 'To give the plough-animals <their fodder> while eating his breakfast.' **ἐμβαλεῖν <τὸν χόρτον>**: the verb means 'throw into the manger' (Xen. *Cyr.* 8.1.38, 8.6.12, Alexis fr. 241.4, Plut. *Eum.* 9.7). It requires an object, and χόρτον (better with the article, '*their* fodder') is the most suitable (Hdt. 5.16.4, 9.41.2, Xen. *Cyr.* 8.6.12).

9 'To answer the door himself, and after summoning his dog and grabbing hold of its snout, to say "This guards my estate and home".' For comment on this scene, see the Introduction, pp. 12–13. **τῆι θύραι ὑπακοῦσαι αὐτός**: normally the door would be answered by a slave (Olson on Ar. *Ach.* 395–6). The verb in this sense (LSJ II.1, *CGL* 4) takes the dat. (of the door, Men. *Dysk.* 493–4; of the person answering, Ar. *Ach.* 405 (cf. *Wasps* 273), Pl. *Cri.* 43a, Plut. *Pelop.* 11.5). Cf. XXVIII.3. **τὸν κύνα**: domestic guard-dogs are mentioned frequently (e.g. Hom. *Il.* 22.69, *Od.* 7.91–4, Hes. *Op.* 604–5, Aesch. *Ag.* 607, 896, Ar. *Wasps* 957). Cf. XIV.5, XXIX.5. **ἐπιλαβόμενος τοῦ ῥύγχους**: this is an effective way of preventing a dog from barking and biting; but here it is a crudely dramatic gesture, designed to make a point (Introduction, pp. 12–13). **Οὗτος φυλάττει τὸ χωρίον καὶ τὴν οἰκίαν**: there is something of the same proudly defiant tone in Clytemnestra's λέγοιμ᾽ ἂν ἄνδρα τόνδε τῶν σταθμῶν κύνα (Aesch. *Ag.* 896). Trimalchio, with equal bombast, *Scylacem iussit adduci 'praesidium domus familiaeque'* (Petr. 64.7). χωρίον is 'land', 'landed property', 'estate' (LSJ 3, *CGL* 3).

10 'When he gets a silver coin from someone, to reject it because (he claims) it is leaden, and to try to get another in exchange.' His fault lies not in questioning the coin but in the reason which he gives. Silver coinage was regularly tested by professionals ([Pl.] *Virt.* 378e, Arist. *Rhet.* 1.1375^{b}5), and banks offered this service (Men. fr. 804.7–8, Millett 1991: 216). A law of 375/4 provided for public slaves as testers (δοκιμασταί) in the Agora and Piraeus. Under this law, refusal to accept a silver coin verified by the tester became a punishable offence (Stroud 1974). The Ἄγροικος rejects the coin because, having less experience of traffic in silver than city-dwellers, he expects silver to look like silver. He is concerned about the colour of his money, like the Μικροφιλότιμος (XXI.5), but for a different reason: naiveté, not vanity. He does not know that discoloured silver may look like lead (silver, in fact, is produced from lead ore by smelting). The coin looks like lead: he demands a coin that looks like silver. This is the simplest explanation. Alternatively, he suspects that the coin is a silver–lead

alloy (Dem. 24.214 ἀργυρίωι . . . καὶ φανερῶς πρὸς χαλκὸν καὶ μόλυβδον κεκραμένωι, never a genuine issue at Athens) or lead with silver-plating (what the law of 375/4 calls ὑπομόλυβδον). But suspicion of forgery or adulteration is too rational: the law of 375/4 shows that rational suspicion must have been voiced frequently. We want an unreasonable quibble, not the kind of thinking which would prompt an Athenian to consult the δοκιμαστής. **[τὸ] ἀργύριον** 'a silver coin' (LSJ I.1, *CGL* 1), rather than collectively 'coinage, money' (LSJ I.2, *CGL* 2, as XIV.8, XVII.9, XVIII.3, 5, XXI.5). In either case the definite article is impossible (τὸ ἀργύριον XVII.9, XVIII.3 is '*his/their* money'; similarly τὸ χρυσίον XXIII.8). **ἀποδοκιμάζειν**: cf. Xen. *Oec.* 19.16 διαδοκιμάζειν τὰ καλὰ καὶ τὰ κίβδηλα ἀργύρια, Dem. 35.24 δόκιμον (of ἀργύριον), Pl. *Laws* 5.742a ἀδόκιμον (of νόμισμα), and (in the coinage law cited above) δοκιμαστής. **μολυβρόν**, an adj. attested only by Hsych. μ 1591 μολυβρόν· τὸ μολυβοειδές, is the most plausible of the many conjectures for μὲν λυπρὸν (AB). **ἀνταλλάττεσθαι** 'to try to get in exchange'. The present infin. reflects conative present or imperfect indic. (Goodwin §§25, 36, 119, Smyth §§1878, 1895).

11 'If he lends someone a plough, basket, sickle or sack, remembering these as he lies awake in the night <   >.' Loan of domestic objects, a frequent theme in the sketches, was commonplace in Athenian society (Millett 1991: ch. 2, esp. 37–9, with 258 n. 23, 2007: 97). It is usually assumed that a verb meaning 'to demand back', such as <ἀπαιτεῖν> (Casaubon), is required. But to demand back a borrowed object in the middle of the night is uncharacteristically troublesome behaviour. <ἀλγῆσαι> (Gaiser 1964: 29), 'to feel a pang of irritation', would suit. **θύλακον**: XVI.6n. **ταῦτα**: τοῦτο (Edmonds) is plausible, since the items are more naturally regarded individually than *en bloc* (contrast IX.7).

12 'And to sing in the baths and to hammer nails into his shoes.' These two clauses, transmitted after ἀποκείρασθαι below, belong before the visit to town, which is the proper conclusion to the narrative. Singing in the public baths is anti-social (Artemid. 1.76 ἄιδειν ἐν βαλανείωι οὐκ ἀγαθόν, Hor. *Sat.* 1.4.74–6, Sen. *Ep.* 56.2, Petr. 73.3). The shoes into which nails are hammered will be κρηπῖδες, mere soles, sometimes studded with nails, and attached to the foot by laces, the footwear primarily of soldiers and travellers (*RE* XI 2.1711–14, Gow on Machon 13ff.). Theophrastus required his students to wear shoes without nails (Introd. Note to XXII).

13 'On his way down to town, to ask a man who comes by what the price of hides and kippers was, and whether it is officially the first of the month, and to say that as soon as he gets to town he means to have a haircut and, while he is about it, go round the shops and pick up some kippers from

Archias's.' **καταβαίνων**: the prefix indicates that Athens stands between his home and the sea (LSJ καταβαίνω I.2). **πόσου ἦσαν** 'what the price was (when he was in the market)'. But εἰσίν (Cobet 1874), 'what the price *is* (currently)', would be more natural. **διφθέραι**: hides of goatskin, worn by rustics (Ar. *Clouds* 72, Men. *Dysk.* 415, *Epitr.* 229–30). **τάριχος**: fish preserved by smoking or pickling, generally tunny or mackerel, a byword for cheapness (Ar. *Wasps* 491), its vendor held in disrespect (Pl. *Chrm.* 163b). **εἰ τήμερον ὁ ἄρχων νουμηνίαν ἄγει**: lit. 'whether today the archon is celebrating the new moon'. The new moon marks (or should mark) the first day of the month. That day was a holiday, celebrated with religious rites (Ar. *Wasps* 96, Dem. 25.99) and festivities of various kinds (Ar. *Ach.* 999), and it was a market-day (Ar. *Knights* 43–4, *Wasps* 169–71; Biles and Olson on *Wasps* 96). But since the Athenian year consisted of only 354 days, with six months of twenty-nine days and six of thirty, the first of the month would not always coincide with the appearance of a new moon. The official νουμηνία was determined by the archons, and private citizens would need notice of its date (Gow on Machon 121ff., Pritchett 1963: 347, 2001: 35–6). The verb ἄγειν can mean 'hold *or* celebrate' a festival and 'keep' a date (LSJ A.IV.1–2, *CGL* 33–4, West on Hes. *Op.* 768); and the archon, who fixes the date and presides over public ceremonies (Dem. 25.99), can reasonably be said νουμηνίαν ἄγειν. **εὐθὺς καταβὰς ἀποκείρασθαι**: εὐθύς goes with the part., not with the infin., as at VIII.2 εὐθὺς ἀπαντήσας (LSJ εὐθύς B.II.1, *CGL* 3). **τῆς αὐτῆς ὁδοῦ** 'in the course of the same journey', as Ar. *Peace* 1155, Antipho 1.16; cf. KG I 384–5, Schwyzer II 112. **περιών** 'going round (the shops in the Agora)', as e.g. Dem. 19.229 πόρνας ἠγόραζε καὶ ἰχθῦς περιών. For the spelling περιών (attested at V.10 by Π³), not περιιών, see LSJ περίειμι (*init.*). **κομίσασθαι** 'get': LSJ κομίζω II.2, *CGL* 14; cf. XXIII.3, XXX.15. **παρ' Ἀρχίου**: Archias is a common name in Attica (*LGPN* II 70, Traill 1995: 369–79). Use of the name implies a certain familiarity between customer and shopkeeper. **τοῦ ταρίχους:** partitive gen., 'some fish' (KG I 345, Smyth §1341).

V
THE OBSEQUIOUS MAN

Introductory Note

Aristotle defines ἀρέσκεια in relation to a mean of φιλία (*Eth. Nic.* 2.1108ᵃ26–30, 4.1127ᵃ6–10). The man who exceeds it is either κόλαξ or ἄρεσκος. The κόλαξ bases his friendship on self-interest; the ἄρεσκος does not. See the Introd. Note to II. At *Eth. Nic.* 4.1126ᵇ12–14 ἄρεσκοι are described as 'complacently approving of everything and never raising objections, but thinking it a duty to avoid giving pain to those with whom

they come into contact'; at 9.1171a15–17 'they are promiscuous in friendship and on familiar terms with all and real friends to no-one except on the political level'. Aristotle also defines ἀρέσκεια in relation to a mean of σεμνότης 'dignity' (*Eth. Eud.* 2.1221a8, 27–8, 3.1233b34–8; cf. [Arist.] *Mag. mor.* 1.1129b30–9). An excess of σεμνότης is ἀρέσκεια, a deficiency is αὐθάδεια 'self-centredness'. The αὐθάδης has no regard for others, on whom he looks down; the ἄρεσκος devotes all his attention to another, and is inferior to all. See the Introd. Note to xv.

The distinction which Theophrastus makes between the Ἄρεσκος and the Κόλαξ is true to Aristotle, in so far as the Κόλαξ confines his flattery to a single patron, from whom he may expect to derive some benefit, while the Ἄρεσκος tries to please all, for no other motive than desire for popularity.

§§6–10 follow without a break, in the papyrus as well as in AB, but they describe a different character. He is a show-off and spendthrift. He is obsessively preoccupied with his appearance (§6). He frequents popular places where he may be seen (§7). He sends expensive presents abroad and makes sure that everyone knows it (§8). He buys exotic animals and eye-catching *objets* (§9). His private palaestra is a further excuse for self-advertisement (§10). He has some resemblance to three types described by Aristotle: (i) the vulgar man (βάναυσος), who makes a tasteless display of his wealth, spending too much on inappropriate occasions (*Eth. Nic.* 4.1123a19–27; see the Introduction, p. 5); (ii) the vain man (χαῦνος), who is ostentatious in dress and manner and wants others to see and hear how well-off he is (*Eth. Nic.* 4.1125a27–32); (iii) the swaggering or pretentious man (σαλάκων), who is obsessed by his wealth and thinks that others ought to share his tastes (*Rhet.* 2.1391a2–6) and displays it on inappropriate occasions (*Eth. Eud.* 2.1221a35–6, 3.1233b1–4, [Arist.] *Mag. mor.* 1.1192b2–5). This last ties in with a treatment of σαλακωνεία attributed to Theophrastus (fr. 449). See Millett 2007: 120 n. 12.

It is likely that §§6–10 are the latter part of a sketch whose beginning has been lost. A similar accident accounts for the present state of xix. Suggested subjects are Ἀπειρόκαλος or Βάναυσος (Casaubon), Μεγαλοπρεπής or Φιλότιμος (Schneider), Σαλάκων (Millett, translated as 'Conspicuous Consumer'). For an exhaustive discussion of the differences between §§1–5 and §§6–10, see Stein 1992: 117–21.

For Π^1 (*P.Herc.* 1457), see p. 19.

[1] *Definition*

It is uncertain whether the definition was in Π^1. **ὡς ὅρωι περιλαβεῖν**: similarly, def. ix, xx (both λαβεῖν), xiv (εἰπεῖν); cf. def. i n. **ἔντευξις οὐκ ἐπὶ τῶι βελτίστωι ἡδονῆς παρασκευαστική** 'contact which aims at giving

pleasure, but not for the best motive'. This is based on the definition of κολάκεια in [Pl.] *Def.* 415e (ὁμιλία ἡ πρὸς ἡδονὴν ἄνευ τοῦ βελτίστου), which in turn is based on Pl. *Grg.* 464e ('κολάκεια aims at τοῦ ἡδέος . . . ἄνευ τοῦ βελτίστου'). It is inconceivable that Theophrastus should have based a definition of ἀρέσκεια on a definition of κολάκεια. ἔντευξις (again in def. xx; cf. the spurious xix.4) is not 'manners, behaviour' (LSJ 2.b) but 'manner of encounter *or* converse' (Rev. Suppl.), 'social contact, interaction' (*CGL* 2), much like ὁμιλία (def. ii n.; cf. [Pl.] *Def.* 415e, cited above); similarly ἐντυγχάνειν in Arist. *Eth. Nic.* 4.1126^{b}14, 9.1171^{a}16; this and ἔντευξις [Arist.] *Mag. mor.* 1.1192^{b}30–2, all cited in Introd. Note. With ἡδονῆς παρασκευαστική, cf. def. xix.

2 ' . . . [decidedly] such a one as to greet a man from a distance and, after calling him "Noble sir" and after sufficiently expressing his admiration, to embrace him with both arms and be reluctant to let him go, and after accompanying him a little on his way and asking when he will see him again, to begin to take his leave with a compliment on his lips.' **[ἀμέλει] τοιοῦτός τις**: i.2n., ii.9n. **πόρρωθεν προσαγορεῦσαι**: to offer the greeting from a distance is a sign of his eagerness for the encounter; cf. Pl. *Chrm.* 153a–b, Men. *Dysk.* 104–6; contrast xv.3, xxiv.6. **ἄνδρα κράτιστον εἴπας**: for the accus. predicate, cf. xxx.4 τὸν πονηρὸν . . . εἰπεῖν ἐλεύθερον (LSJ εἶπον ii.3, *CGL* 7). He will probably have addressed him as (ὦ) κράτιστε or (ὦ) κράτιστε ἀνδρῶν (Pl. *Grg.* 515a ὦ βέλτιστε ἀνδρῶν, KG i 338–9). LSJ κράτιστος 2.a wrongly labels the phraseology here as 'colloquial'. The word κράτιστος retained its Homeric association with gods and heroes: e.g. Pind. *Ol.* 14.14 (Zeus), Soph. *Phil.* 3 (Achilles), Gorg. *Pal.* 3 (Odysseus). So too did the vocative address: Soph. *OT* 40 ὦ κράτιστον πᾶσιν Οἰδίπου κάρα, Ar. *Wealth* 230 ὦ κράτιστε Πλοῦτε πάντων δαιμόνων. When a man is so addressed the tone is elevated: Hegesippus Com. fr. 2.4 ὦ κράτιστ' ἄνθρωπε καὶ σοφώτατε, Arist. fr. 44 Rose (p.18 Ross) ὦ κράτιστε πάντων καὶ μακαριστότατε. The voc. became formulaic in the Christian era: e.g. Luke 1.3 κράτιστε Θεόφιλε. See Dickey 1996: 143, 281–2. The first aor. part. εἴπας is common in Arist., but is rare in earlier Attic (KB ii 422–3, Schwyzer i 745, Threatte 1996: 548–9). **ἀμφοτέραις ταῖς χερσὶ περιβαλών**: cf. Eur. *Or.* 371–2 Ὀρέστην . . . φίλαισι χερσὶ περιβαλεῖν (also perhaps *IT* 796); (without χερσί) Pl. *Phdr.* 256a, Xen. *Anab.* 4.7.25, Men. *Mis.* 622 Arnott (221 Sandbach); LSJ περιβάλλω ii.1, *CGL* 6. This is not an ordinary handshake given as an initial greeting (Pl. *Chrm.* 153b καί μου λαβόμενος τῆς χειρός, Ὦ Σώκρατες, ἦ δ' ὅς). He uses both arms, a sign of over-familiarity indeed, but also of disordered dress, for a man soberly wearing a ἱμάτιον (iv.4n.) must use one arm to keep it in place (MacDowell on Dem. 19.251). **μὴ ἀφιέναι**: he is reluctant (present infin.) to release

him (LSJ ἀφίημι A.II.i.b, *CGL* 8), because he wishes to delay his departure. **μικρὸν προπέμψας**: cf. VII.6, LSJ προπέμπω II.1, *CGL* 3. **πότε αὐτὸν ὄψεται**: cf. Eur. *IA* 1026 ποῦ σ᾽ αὖθις ὀψόμεσθα;. The verb means virtually 'meet': LSJ εἴδω A.1.b, *CGL* ὁράω 9. **ἀπαλλάττεσθαι** 'to begin to take his leave'. Present infin., as VII.7, IX.4, XVI.5.

3 'When called in to an arbitration, to want to gratify not only the man whose side he is on but also his opponent, so that he may be thought impartial.' For a private arbitration the disputants might choose an equal number of arbitrators separately, and jointly a further arbitrator 'common' (κοινός) to them both: Dem. 33.14, [Dem.] (Apollodorus) 59.45 (see Kapparis on the latter passage, MacDowell 1978: 203–6). The Ἄρεσκος does not wish to seem to be the agreed 'common' arbitrator, even though κοινός is the word used to describe him. The adjective is used here in a different sense: he wishes to be seen to be 'impartial', behaviour appropriate for the common arbitrator but not for him. **ὧι πάρεστι**: the verb is regularly used of supporters at law or of witnesses (XII.5, LSJ I.4, *CGL* 3); in connection with arbitration, XII.13, [Dem.] (Apollodorus) 59.48. **κοινός τις** 'an impartial person'. For this sense of the adj., see Lys. 15.1, Dem.18.7, 41.14, 55.35 (LSJ A.IV.3, *CGL* 12); for τις, VI.2, XXVIII.4 (LSJ τις A.II.7, *CGL* 7).

4 'To say to foreigners that they have a better case than his fellow citizens.' He cultivates foreigners because they increase the circle of his friends. They are not pleading a case at law (Jebb). The article, which designates 'the foreigners' as a class (cf. epil. XXVI), precludes this.

5 'When invited to dinner, to ask his host to call in his children, and as they enter to declare that they are as like their father as two figs, and after drawing them to him and kissing them to sit them down beside himself, and to play with some of them himself, saying "Wineskin, Axe", and to let others sleep on his stomach, even though he is being crushed by them.' Compare the behaviour of the Κόλαξ (II.6). He too kisses the children and addresses them in terms gratifying to their father. But he gains their favour by buying them presents and makes sure that their father sees his generosity. The Ἄρεσκος plays with the children and seems as eager to please them as their father. **εἰσιόντα**: εἰσελθόντα (Π[1]), 'when they have entered', could be right. But the present part. appropriately suggests that he loses no time. **σύκου ὁμοιότερα . . . τῶι πατρί** 'more like their father than a fig (is like another fig)'. Figs are a traditional example of things which cannot be told apart: *PCG* adesp. 128 σύκωι . . . σῦκον οὐδὲ ἓν | οὕτως ὅμοιον γέγονεν ('no fig was so like fig'), Herodas

6.60–1 οὐδ᾽ ἂν σῦκον εἰκάσαι σύκωι | ἔχοις ἂν οὕτω; similarly Shakespeare, *Henry* VIII V.i.170–1 'Tis as like you / As cherry is to cherry'. The shorthand expression used here (σύκου ὁμοιότερα, comparative with gen.) was proverbial: Eust. *Od.* 1964.1, *CPG* I 293, II 560. Resemblance to the father, besides being (if the children are good-looking) a tribute to his looks, is an indication of legitimacy (Gow on Theoc. 17.44, West on Hes. *Op.* 235). **προσαγαγόμενος φιλῆσαι**: cf. Ar. *Birds* 141 οὐκ ἔκυσας, οὐ προσεῖπας, οὐ προσηγάγου, Xen. *Cyr.* 8.4.26 Χρυσάνταν . . . ἐφίλησε προσαγαγόμενος. **καθίσασθαι** 'to sit them down'. For the transitive use, active καθίσαι (z) might have been expected. But transitive 'sit' is found in the middle in the compound (συμ)παρακαθίζομαι (Dem. 28.15, 33.14, Lycurg. 141, Lucian *Pisc.* 12). **τοῖς μὲν συμπαίζειν αὐτὸς λέγων "Ἀσκός, πέλεκυς"**: it is uncertain whether αὐτός belongs with συμπαίζειν, emphasising that he participates personally in the game, or with λέγων, in which case 'he *himself* saying' would imply that what he says is also being said by the children or (because the words are recognisable as baby-talk or play-talk) would as naturally or more naturally be said by them. At all events, we do not know what he means by using these words: the game (if game it is) is as unfathomable as that played by the Ὀψιμαθής in XXVII.12. There are many unconvincing suggestions: for example, he is referring to toys or amulets (Casaubon), giving a spelling lesson (Fraenkel and Groeneboom), telling a riddle (Stefanis 1994b), lifting up and lowering the children, whom he designates by terms representing lightness and heaviness (Koujeas 1915, Edmonds). Or he is playing a game, such as modern children play, with a clenched fist and extended fingers, which are termed ἀσκός and πέλεκυς (Jebb, Kuiper 1925, Rüdiger 1966–7). This is the game known in England as 'Paper, Scissors, Stone' (I. and P. Opie 1969: 26–7). But this game focuses on gestures rather than spoken words, and the identifications are fanciful and arbitrary. The passage is inexplicable, possibly corrupt.

6 πλειστάκις . . . ἀποκείρασθαι 'to have his hair cut very frequently'. Π[1] once had πλειστου[. But the notion that he has his hair cut 'very expensively' is not to be entertained. Frequent haircuts ensure that his hair is never too long. Long hair, while it might suggest parsimony or indifference to personal appearance (Ar. *Clouds* 835–6), was also characteristic of rich young dandies, cavalrymen and Spartan-sympathisers (Biles and Olson on Ar. *Wasps* 466). **τοὺς ὀδόντας λευκοὺς ἔχειν** 'to keep his teeth white'. By contrast, the Δυσχερής has τοὺς ὀδόντας μέλανας (XIX.4). The Greeks whitened their teeth by chewing a gum obtained from the stem of the mastic shrub (*RE* XIV 2.2168–75). **τὰ ἱμάτια . . . χρηστὰ μεταβάλλεσθαι** 'to change cloaks that are in good condition'. The Ἀνελεύθερος and the

Αἰσχροκερδής have only one cloak, and, when it is at the laundry, the former stays at home, the latter borrows a replacement (XXII.8, XXX.10). An ordinary Athenian will have had only one cloak at his disposal, like the husband in Ar. *Eccl.* 314–19, but one cloak for summer and another for winter. This is what distinguishes the Athenians from the Spartans, and Socrates from the Athenians: the Athenians change their cloaks according to the season, Socrates and the Spartans wear the same cloak in summer and winter alike (Xen. *Mem.* 1.6.2–6, *Lac. pol.* 2.1–4). While the Δυσχερής is faulted for wearing a dirty cloak (XIX.6), a man who changes a cloak which is still fit to wear is a fop, an Athenian Lord Goring, who 'changes his clothes at least five times a day' (Oscar Wilde, *An Ideal Husband,* Act I). χρηστά is 'fit for use', 'serviceable': Hdt. 1.94.6 ὅσα σφι ἦν χρηστὰ ἐπίπλοα, LSJ I.1, *CGL* 1. **χρίματι ἀλείφεσθαι** 'to anoint himself with an unguent'. χρῖμα is a general word for unguent (whether olive oil or oil from another fruit), and should not be translated 'perfumed oil', which is normally expressed by μύρον (IV.2n.). Frequent haircuts, white teeth, and clean clothes are marks of obsessive preoccupation with personal appearance. And the expression χρίματι ἀλείφεσθαι puts the emphasis on appearance, not on smell. We are to picture the man as sleekly oiled, not fragrantly scented. For the reverse picture (failure to use an unguent), see XXVI.4n. (αὐχμῶν), Ar. *Clouds* 835–6.

7 'To frequent the bankers' tables in the Agora, and to dally in the gymnasia in which the ephebes exercise, and at the theatre, when there is a show, to sit near the generals.' **τῆς . . . ἀγορᾶς πρὸς τὰς τραπέζας**: τῆς ἀγορᾶς is partitive gen., with τὰς τραπέζας, comparable to the gen. which is used with place-names, e.g. Hdt. 3.136.1 τῆς Ἰταλίης ἐς Τάραντα (KG I 338, Smyth §1311). Bankers' tables (LSJ τράπεζα II, *CGL* 6) are a place to meet and talk (Pl. *Ap.* 17c, Lys. 9.5). **τῶν . . . γυμνασίων ἐν τούτοις**: τῶν γυμνασίων is another partitive gen., with τούτοις (cf. epil. III, VI.4, XXIII.5), chosen to balance the preceding phrase. **οἱ ἔφηβοι**: the ephebes are youths who at the age of 18 began a two-year period of military training (*BNP* IV 1018–21, *OCD*[4] 508). In their first year they underwent gymnastic training, and did garrison duty at the Piraeus, where they may have had their own gymnasium. But they may also have exercised in the official gymnasia in the city, of which three are known at this period (Delorme 1960: 51–9, Wycherley 1978: ch. IX, Kyle 1987: 71–92, Friend 2019: 79–80). The article with ἔφηβοι (only in Π[1]) specifies the ephebes as a class. **τοῦ . . . θεάτρου** is a loose partitive gen., by analogy with τῆς ἀγορᾶς and τῶν γυμνασίων, rather than gen. of place, which is poetic (KG I 384–5, Smyth §1448). **ὅταν ἦι θέα**: for the turn

of phrase, cf. VI.7, XXII.6. θέα 'spectacle, performance, show' (LSJ II.2, *CGL* 5) is a sense first attested here and XXX.6, 14. **πλησίον τῶν στρατηγῶν**: in the time of Theophrastus the generals appear to have been allotted front seats *ex officio*; contrast Ar. *Knights* 573–6 (if they are not allotted front seats they will go on strike): Henry 1983: 291–4, Csapo and Slater 1994: 299.

8 'To buy nothing for himself, but for foreign friends . . . to Byzantium, Laconian dogs to Cyzicus and Hymettian honey to Rhodes, and to tell everyone in the city when he does this.' He sends the presents a considerable distance: far to the north-east (to Byzantium, at the mouth of the Black Sea, and Cyzicus, in the Propontis) and to the far south-east of the Aegean (to Rhodes). His generosity, we learn, is an excuse for self-advertisement. **ἀγοράζειν αὑτῶι μὲν μηδέν**: cf. XI.8 ὀψωνεῖν ἑαυτῶι; for ἀγοράζειν, XIV.9n. **ξένοις δὲ εἰς Βυζάντιον**: the clause beginning here probably requires an infin., to give a construction to εἰς Βυζάντιον and the other prepositional phrases which follow. The placing of ἀγοράζειν before αὑτῶι μὲν μηδέν might suggest that ἀγοράζειν is common to both clauses. But the word order does not require it to be (Denniston 371–2). And to take ἀγοράζειν εἰς as 'buy <for sending> to' does not appeal. πέμπειν is added (before or after εἰς Κύζικον) by z. ἀποστ<έλλειν> (Foss) would serve (cf. XVII.2). **†ἐπιστάλματα†**: the noun (not attested before the second century AD, and only in non-literary texts) has no meaning that would be appropriate here. Most of the replacements suggested (they include ἀγάλματα, πέμματα, ἱμάτια, ἀλείμματα, ἐλάας, μύρα) fail to satisfy an essential requirement: since 'Hymettian honey' and 'Laconian dogs' are luxury items, whose excellence is associated with their place of origin, a third noun coupled with these must have a similar geographical epithet or must be an item of such excellence in its own right that it does not need one. Not Ἀττικὰ δαιδάλματα (Meister) nor σῦκα Ἀττικά (Herwerden), where 'Attic' palely foreshadows 'Hymettian'. Since Byzantines were notorious drinkers (Kassel and Austin on Men. fr. 66), it would be appropriate to send wine: οἶνον (Naber), with a suitable label attached. **Λακωνικὰς κύνας**: Laconian dogs are hunting dogs, proverbial for speed and keenness of scent (e.g. Soph. *Aj.* 8, Pl. *Prm.* 128c, Xen. *Cyn.* 10.1.4, Callim. *h.Art.* 93–7). The rasping alliteration Λακωνικὰς κύνας εἰς Κύζικον (cf. XVI.14 σκίλληι ἢ σκύλακι) contrasts with the mellifluous μέλι Ὑμήττιον εἰς Ῥόδον. **μέλι Ὑμήττιον**: honey from Hymettus (a mountain south-east of Athens) was proverbially excellent (e.g. Machon 428, Nic. *Alex.* 446, Hor. *Carm.* 2.6.14–15). Similarly 'Attic' honey (e.g. Ar. *Peace* 252, *Thesm.* 1192, Ov. *Tr.* 5.4.29–30).

9 ἀμέλει: II.9n. **πίθηκον θρέψαι** 'to keep a pet monkey'. πίθηκος is 'ape' or 'monkey' in general, and specifically the so-called Barbary ape (which is actually a monkey). Monkeys were commonly kept as pets (e.g. Din. fr. VI.7 Conomis, Eubulus fr. 114, Plut. *Per.* 1.1; McDermott 1938: 131–40, Kitchell 2014: 121). τρέφειν is the standard term for keeping an animal (XXI.6, LSJ A.II.2, *CGL* 4). **δεινός**: I.6n **τίτυρον κτήσασθαι** 'to acquire an oriental pheasant'. Four different senses were given to τίτυρος by scholiasts and lexicographers (B has a scholium recording all four): (i) 'short-tailed ape' (LSJ II.1, the meaning it favours here); (ii) 'goat' (LSJ II.2); (iii) 'a kind of bird' (LSJ II.3); (iv) 'reed *or* pipe' (LSJ II.4). We may rule out three of these: an ape duplicates πίθηκος, a goat does not make a fashionable pet, and there is nothing showy about a reed pipe. This leaves 'a kind of bird' (ὄρνις τις the scholium in B, ὄρνις Hsych. τ 996). And this bird will be the pheasant, φασιανός, named after its place of origin, Phasis in Colchis. Its native name appears in two guises, not far removed from τίτυρος: (i) τέταρος, imported from Media to Alexandria, where it was bred both for show and as expensive fare for the table (Ptol. Euerg., *FGrHist* 234 F 2a, b, ap. Athen. 9.387E, 14.654C); (ii) τατύρας (Athen. 9.387E, Hsych. τ 242; cf. τ 579, 995). For these names, see Thompson 1936: 281–2, Arnott 2007: 239–40. The pheasant had been introduced into Greece, and was bred in captivity, by the end of the fifth century. This, and the value placed on it, is indicated by Ar. *Clouds* 108–9 ('I would not give up horses, even for the pheasants that Leogoras rears'). On pheasants (in general), see Thompson 1936: 299–300, Hünemörder 1970, Arnott 2007: 186–7. **Σικελικὰς περιστεράς**: περιστερά is the domestic pigeon or dove (Thompson 1936: 238–47, Arnott on Alexis fr. 217.1 and 2007: 177–9). The excellence of Sicilian pigeons is noted by Athen. 9.395B, citing Alexis fr. 58 (see below on Θουριακὰς κτλ.) and Nicander fr. 73 Gow. For another pet bird, see XXI.6. **δορκαδείους ἀστραγάλους**: knucklebones of gazelle-horn, evidently a luxury material, are mentioned in *IG* II² 1533.23–4 (inventory of the temple of Asclepius, 339/8 BC), Callim. fr. 676, Herodas 3.19 (called δορκαλῖδες) and 63 (δορκάδες), Polyb. 26.1.8. They were normally made from the ankle-bone of a calf, sheep or goat, but sometimes from other (including precious) materials. The game of knucklebones is mentioned as early as Hom. *Il.* 23.88. They could also be used for gambling, no less than dice (Kidd 2017). **Θουριακὰς τῶν στρογγύλων ληκύθους** 'Thurian oil-flasks of the spherical sort'. Thurii (modern Sibari) was founded by Athens in 444/3 on the site of Sybaris in S. Italy. 'Spherical' (as distinct from cylindrical) suggests a vessel like the so-called 'squat lekythos' or the aryballos (Sparkes and Talcott 1970: 153–4 with Pl. 38, Cook 1997: 221–2); for examples of squat lekythoi from the neighbourhood of Thurii, see Trendall 1967, e.g. Plates 2.1, 65.5, 76.4–6,

77.4 and 7. For this use of the genitive of adjective + article to indicate the category to which an item belongs (like τῶν σκολιῶν below), cf. Ar. *Peace* 1154 μυρρίνας . . . τῶν καρπίμων, *Eccl.* 883 μελύδριον . . . τι τῶν Ἰωνικῶν, Alexis fr. 58 περιστερὰς . . . τῶν Σικελικῶν. Similarly, with part. instead of adj., x.8 ἐλαίαν ἢ φοίνικα τῶν χαμαὶ πεπτωκότων. **βακτηρίας τῶν σκολιῶν ἐκ Λακεδαίμονος** 'staffs of the crooked sort from Sparta'. These have not been identified. Two types of Spartan staff are known: (i) The βακτηρία carried by Spartan military officers (Hornblower on Thuc. 8.84.2). The Sicilians in 414 BC recognised 'the symbol and ethos of Sparta in the dress and βακτηρία' of the Spartan commander Gylippos (Plut. *Nic.* 19.6). (ii) The σκυτάλη, an official dispatch-staff (Hornblower on Thuc. 1.131.1). In Ar. *Birds* 1281–3 ἐλακωνομάνουν . . . σκυτάλι' ἐφόρουν the carrying of staffs resembling these exemplifies a craze for Spartan manners. But neither type of staff was 'crooked', i.e. (probably) characterised by a series of irregular bends, such as may be seen on Athenian vase-paintings (Boardman 1975: figs. 253, 259, 260, 1989: fig. 178). **αὐλαίαν Πέρσας ἐνυφασμένην** 'a tapestry inwoven with Persians'. It is not 'embroidered' with them: the figures are created during the process of weaving, not stitched in afterwards (correctly LSJ I, *CGL* 1–2). The construction is the same as XXI.11 παρεσκευασμένος λαμπρὸν ἱμάτιον, XXX.11 Φειδωνείωι μέτρωι τὸν πύνδακα εἰσκεκρουμένωι, Soph. *Trach.* 157–8 δέλτον ἐγγεγραμμένην | ξυνθήματα (a tablet inscribed with symbols): the accus. (ἱμάτιον, πύνδακα, δέλτον, here Πέρσας), which would have been the object of an active verb, is retained with the perfect passive part. (KG I 125, Smyth §1632, Diggle 1981: 81). The tapestry is decorated with figures of Persians, probably not because it shows 'a victory of Greeks over Persians' (Jebb) but because it comes from Persia. 'Persian' or 'barbarian' textiles, often elaborately patterned with exotic scenes, made luxurious drapes: Eur. *Ion* 1159–62, Ar. *Frogs* 938, Men. *Dysk.* 923. The tapestry will have been hung where visitors might see it, perhaps in a dining room: Hyp. fr. 139 Jensen, Hor. *Carm.* 3.29.14–15 *pauperum* |*cenae sine aulaeis.* **παλαιστρίδιον κονίστραν ἔχον καὶ σφαιριστήριον** 'a little palaestra (wrestling-school) with a sanded area for wrestling and a room for boxing practice'. For παλαιστρίδιον (Π[1]), see the Introduction, p. 11. The palaestra, by contrast with the gymnasium, was often a private establishment (Delorme 1960: 261, Kyle 1987: 66–7). κονίστρα (Callim. fr. 328, Lycoph. 867, Plut. *Mor.* 638C, Ael. *NA* 6.15) is an area or room for wrestling, derived from κόνις, the fine sand which covered the floor and with which wrestlers sprinkled themselves before fighting to give a hold on their bodies. Since σφαιριστήριον designates an area or room where a sport was played, κόνιν (AB) would make an odd partner for it ('a little palaestra which has sand and a σφαιριστήριον'). σφαιριστήριον is attested in inscriptions as a component of gymnasia (Delorme 1960:

282), but the use to which it was put is nowhere specified. The Roman *sphaeristerium* (Plin. *Ep.* 2.17.12, 5.6.27, Suet. *Vesp.* 20) is derived from *sphaera* 'ball'. But for the Greeks ball games were diversions, no part of athletic training. So we should not expect to find an area for ball-playing in the palaestra. A sport which was practised in gymnasia was boxing. Alongside κονίστραν, which designates the wrestling area, σφαιριστήριον will be an area or room for boxing practice (Delorme 1960: 281–6, and 1982), from σφαῖρα, a glove used by boxers in practice (Dion. Eleg. fr. 3.4 West (figurative), Pl. *Laws* 8.830b, Plut. *Mor.* 80B; LSJ Rev. Suppl., correcting LSJ σφαῖρα 4, *CGL* 4), instead of the ἱμάντες 'thongs' used in real contests. Hence σφαιρομαχεῖν 'spar' (Pl. *Laws* 8.830e, Men. *Dysk.* 517).

10 'To go around offering to lend it (the palaestra) to sophists, drill-sergeants and music lecturers for them to perform in, and to arrive at the performances after the spectators are already seated, so that they will say to each other "This is the owner of the palaestra".' **περιών**: IV.3n. **χρηννύναι**: this infin. presupposes a present χρήννυμι, while χρηννύειν (X.13) presupposes χρηννύω (see on XI.8 δεικνύειν). Both forms are legitimate, though neither is attested, the normal present being κίχρημι (LSJ χράω (B) B, *CGL* χράω *init.*). The verb normally refers (as here) to the loan of an object for temporary use, as opposed to the loan of money for interest (Millett 1991: 29). **τοῖς σοφισταῖς, τοῖς ὁπλομάχοις, τοῖς ἁρμονικοῖς**: an asyndetic tricolon of nouns, like VI.9, XVI.10, 11, XXV.8 (infinitives VI.5, 6, XXI.10). Gymnasia and palaestras were regularly used, from the fourth century onwards, for public displays by sophists, musicians and the like (Delorme 1960: 316–36). Why τοῖς σοφισταῖς (Π^1) is preferable to τοῖς φιλοσόφοις τοῖς σοφισταῖς (AB) is explained in the Introduction, p. 10. ὁπλομάχοι ('instructor in fighting with weapons' LSJ Rev. Suppl., 'armed-combat teacher' *CGL*; also ὁπλομάχης Pl. *Euthyd.* 299c) taught the art of fighting in heavy armour: attack and defence, drill, manoeuvres, possibly tactics. Like sophists, they were itinerant fee-taking professional teachers, who promoted business by public displays of their techniques (ἐπιδείκνυσθαι Pl. *Lach.* 179e, 183c). We hear their typical commands in XXVII.3. ἁρμονικοί are 'musical theorists' (*CGL* 1), first mentioned by Aristotle, some of whom lectured or gave demonstrations in public (West 1992: 218, 367–8). **ἐνεπιδείκνυσθαι** 'to perform in'. Compounds with ἐν- are regularly used as infinitives of purpose (XVI.6n. ἐπιρράψαι): e.g. Hdt. 2.178.1 ἔδωκε Ναύκρατιν πόλιν ἐνοικῆσαι. For ἐπιδείκνυσθαι of displays by sophists and the like, see LSJ I.2.b, *CGL* 4, and on ὁπλομάχοι above. **ὕστερον . . . πρὸς τὸν ἕτερον**: this is a makeshift text, combining elements from Π^1 and AB. Π^1 does not have room for πρὸς τὸν ἕτερον (AB) at the end, but it had a fuller text than AB in the middle, where AB are incoherent. ὁ ἕτερος

. . . τὸν ἕτερον is not 'the one . . . the other' (limiting the numbers to two) but (like the much commoner ἕτερος . . . ἕτερον) 'one . . . another', singling out two as representative of a larger number, as e.g. Xen. *Hell.* 2.2.3 ὁ ἕτερος τῶι ἑτέρωι παραγγέλλων. **ὅτι**: introducing direct speech (II.8n.)

VI
THE MAN WHO HAS LOST ALL SENSE

Introductory Note

Ἀπόνοια is 'loss of sense' (as distinct from ἄνοια '*lack* of sense', and παράνοια 'madness'), manifested in behaviour which, to a hostile observer, appears irrational or irresponsible. The concept has no place in Aristotle's ethical system but belongs rather to the polemical vocabulary of the orators: Dem. 18.249, 25.32, 33 (contrasted with νοῦς, φρένες ἀγαθαί, πρόνοια), 34 (coupled with ἀναίδεια), 26.19, 44.15, 58 (coupled with προπέτεια), 61.4, Hyp. *Lyc.* 6, *Dem.* 7, Din. 1.82, 104. Speakers in Thucydides use it to describe the reckless daring to which an army is reduced by desperation (1.82.4, 7.67.4). No adjectival form is attested, and the participle ἀπονενοημένος is used in its stead: Thuc. 7.81.5, Xen. *Hell.* 7.5.12, Isoc. 8.93 (cited on §6), Dem. 19.69, 25.32, 43.41; adverbial ἀπονενοημένως Xen. *Hell.* 7.2.8, Isoc. 6.75. Menander has the verb once: *Perik.* 375 ἀπονενόησθε, πρὸς θεῶν; (addressed to a man who has forcibly detained a free woman).

If we ignore the interpolations and an uncured corruption, this (in bald summary) is how the Ἀπονενοημένος behaves: he dances an obscene dance while sober (§3), demands an entrance fee from ticket-holders (§4), engages in opprobrious trades (§5), leaves his mother uncared for, is arrested for theft, and spends much of his time in gaol (§6), is constantly in court as defendant or plaintiff (§8), and sets himself up as a patron of low tradesmen, whom he funds at exorbitant interest (§9). These are the actions of a man who has lost all sense of how to behave.

[1] *Definition*

The definition is possibly alluded to by Philodemus in *P.Herc.* 223 fr. 8, 1–5 (where there is a clear allusion to §5). See Gigante and Indelli 1978: 130, and the Introduction, p. 10. **ὑπομονὴ αἰσχρῶν ἔργων καὶ λόγων** ought to mean 'tolerance *or* endurance of disgraceful action and speech' (LSJ II, as [Pl.] *Def.* 412c καρτερία ὑπομονὴ λύπης), but it must be designed to mean 'tolerance of doing and speaking disgraceful things' (LSJ III). This is absurd; and the pairing of action and speech, typical of the definitions (def. I n.) is faulty, since the sketch does not illustrate speech (except in the spurious §7).

2–3 '[to swear an oath in an instant, get a bad reputation, abuse the powerful, a person vulgar in character, defiant of decency, and ready for anything and everything. Decidedly able also].' Sense and style condemn this passage. Clear indications of interpolation are the generalising adjectival style (in place of specific exemplification by infinitives) of τῶι ἤθει ἀγοραῖός τις καὶ ἀνασεσυρμένος καὶ παντοποιός (there is another interpolation of generalising adjectives at XIX.4), and the clumsy resumption of the infinitive construction with ἀμέλει δυνατὸς καί. **λοιδορηθῆναι δυναμένοις**: the passive infin. λοιδορηθῆναι is active in sense (functioning as aor. middle: LSJ II, *CGL* 2). For the plural part. δυναμένοις without the definite article ('powerful persons'), see VII.7, XI.6, XII.9, 11, XX.3, 4, XXV.4, XXVIII.5, KG I 608–9; cf. (for singular part.) XI.7n. **τῶι ἤθει ἀγοραῖός τις**: ἦθος appears in epilogues I and XXVII, and at VIII.2 (where text and meaning are uncertain). ἀγοραῖος is 'belonging to the Agora', hence 'common, vulgar': e.g. Ar. *Knights* 181, Pl. *Prt.* 347c, Arist. *Eth. Nic.* 8.1158a21; see also on §9 ἀγοραίων. For τις, see V.3n. **ἀνασεσυρμένος**: lit. 'with one's clothing pulled up', i.e. 'exposing oneself' (as XI.2; cf. XVI.10n. *ad fin.*), here figurative, 'defiant of decency', as Anacreon fr. 5 Page. **παντοποιός**: not attested again before the second century AD. **ἀμέλει δυνατὸς καί**: see II.9n. Elsewhere ἀμέλει is always followed by δέ.

3 ὀρχεῖσθαι νήφων τὸν κόρδακα 'to dance the cordax while sober'. The cordax was an obscene dance, associated with the comic stage, performed by drunkards: Ar. *Clouds* 555, Dem. 2.18 (*RE* XI 2.1382–5, Pickard-Cambridge 1962: 167–9). The verb κορδακίζειν is applied figuratively to vulgar and unsuitable behaviour by Hyp. *Phil.* 7. Cf. XII.14. **†καὶ προσωπεῖον ἔχων ἐν κωμικῶι χορῶι†**: to dance the cordax while sober 'and wearing a mask in a comic chorus' is nonsense. Introduction of a negative (<οὐκ> ἔχων Casaubon) can be at best only a partial solution. Failure to wear a mask might be deemed ἀπόνοια if the mask is regarded as a disguise and therefore a guarantee of anonymity. But 'sober and not wearing a mask in a comic chorus' is not a natural way of saying 'sober and not in a comic chorus (where the wearing of a mask excuses participation in the dance)'. Wachsmuth proposed κοὐ προσωπεῖον ἔχων ἐν κωμ<αστ>ικῶι χορῶι, on the strength of Dem. 19.287, where an individual is vilified who ἐν ταῖς πομπαῖς ἄνευ τοῦ προσώπου (*u.l.* προσωπείου) κωμάζει (revels in the processions at the Dionysia without a mask). What he is doing wrong is unclear: perhaps he is behaving with the indecency of a satyr, without wearing a satyr mask (see MacDowell ad loc., Wilson 2000: 345 n. 213). At all events, a 'comastic chorus' is otherwise unknown, and this passage of Dem. gives no support to it.

4 'To go around at fairs and collect coppers from each person individually, and to argue with those of them who have a ticket and expect to watch free of charge.' **ἐν θαύμασι**: the noun embraces puppet-shows, juggling, circuses, and other kinds of popular entertainment (songs at XXVII.7); LSJ I.2, *CGL* 5, *RE* Suppl. VI 1278–82. **τοὺς χαλκοῦς**: coins worth as little as an eighth of an obol (LSJ χαλκοῦς II); cf. X.6 τρίχαλκον, XXVIII.4, XXX.9. **ἐκλέγειν** is the technical term for levying payments of various kinds (LSJ II, *CGL* 3); cf. §9. **περιών**: IV.13n. **μάχεσθαι**: figurative, as XIV.9, XXIII.8, Men. *Dis Ex.* 62, *Dysk.* 355 (LSJ II, *CGL* 4); similarly, μάχη (VII.7). **τούτων τοῖς**: for the construction, see on V.7 τῶν . . . γυμνασίων ἐν τούτοις. **τὸ σύμβολον**: probably a kind of admission ticket (Pickard-Cambridge 1968: 270–2, *BNP* XIV 756). **φέρουσι καὶ προῖκα θεωρεῖν ἀξιοῦσι**: the second participial clause probably amplifies the first, as XII.9 ἀκηκοότας καὶ μεμαθηκότας ('have heard and understood'), 11, XVIII.9, XXIX.2, rather than introduces a different set of people (those who expect to get in free, as opposed to those who have paid for a ticket). If these activities are to be seen as clear alternatives, the participles should be linked not by καί but by ἤ, like XXIV.7 τοὺς πωλοῦντάς τι ἢ μισθουμένους.

5 'Apt to keep an inn or run a brothel or be a tax-collector, and not to reject any shameful occupation but (be ready to) be an auctioneer, hired cook or gambler.' **δεινός**: I.6n. **πανδοκεῦσαι καὶ πορνοβοσκῆσαι καὶ τελωνῆσαι**: the innkeeper is disreputable because he takes in all-comers, transient and by implication low-class, who cannot find lodging with respectable hosts; cf. XX.9, Pl. *Laws* 11.918d. Brothel-keepers are linked with 'usurers lending small sums at high interest' (like this man, §9) by Arist. *Eth. Nic.* 4.1121^{b}32–1122^{a}3. The tax-collector is a regular object of abuse in comedy: Ar. *Knights* 248, Philonides fr. 5, Apollodorus Com. fr. 13.12–13, Xeno fr. 1. The right to collect a tax was often sold by auction, and the purchaser hoped to collect more in taxes than he had paid (MacDowell on Andoc. 1.73, *BNP* XIV 238–9). **ἀλλὰ κηρύττειν, μαγειρεύειν, κυβεύειν**: the infinitives are constructed not with δεινός but with a positive notion mentally supplied in opposition to the negative notion conveyed by ἀποδοκιμάσαι, as Eur. *Phoen.* 1217–18 οὐκ εἴασας . . . ἀπελθεῖν ἀλλὰ (*sc.* ἐκέλευσας) μηνῦσαι (KG II 566–7). κηρύττειν is 'be an auctioneer' (LSJ I.1.b, III.1, *CGL* 10), an activity described by Dem. 44.4 as 'proof of indigence'; see *RE* XI 1.350–2, Millett 2007: 153 n. 270. μάγειρος in the fourth century normally described a man who was hired in the Agora to butcher and cook sacrificial animals. Comedy portrays him as conceited, garrulous, rapacious, and consorting with slaves (Arnott on Alexis fr. 24, Wilkins 2000: 369–414, Sommerstein 2013: 188–9). See

also on §9 μαγειρεῖα. κυβεύειν, not simply 'to dice' but more generally 'to gamble' (Kidd 2017), is routinely damned by comic poets (Ar. *Wasps* 75, *Eccl.* 672, *Wealth* 243), orators (e.g. Lys. 14.27, Isoc. 7.48, Aeschin. 1.42), and philosophers (Socrates in Xen. *Mem.* 1.2.57, *Oec.* 1.20; Arist. *Eth. Nic.* 4.1122[a]7–11). For the asyndetic tricolon, see on V.10 τοῖς σοφισταῖς κτλ.

6 '<And> to fail to maintain his mother, get arrested for theft, and spend more time living in prison than at home.' **<καὶ>**: something must have dropped out, because there is a clear break between the three preceding infinitives (not constructed with δεινός), which round off a list of disreputable occupations, and the three following (constructed with δεινός), which refer to criminal behaviour and its consequences. For the asyndetic tricolon, cf. §5n. **τὴν μητέρα μὴ τρέφειν**: a law attributed to Solon required sons to maintain elderly parents (Dover 1974: 273–5, MacDowell 1978: 92, Finglass on Soph. *Aj.* 506–13). Failure to do so is evidence of ἀπόνοια in Isoc. 8.93. Parker 2006: 310 suggests that the mother alone is mentioned here, without the father, 'because, given age differentials at marriage, he is much more likely to be dead'. **ἀπάγεσθαι** is the standard verb (LSJ IV.2, *CGL* 6) for the procedure known as ἀπαγωγή (LSJ III, *CGL* 3), whereby certain types of criminal caught in the act might be arrested and carried off to the authorities (Harrison 1970: 222–9, MacDowell 1978: 148–9, Todd 1993: 117–18). **τὸ δεσμωτήριον**: prison was reserved primarily for those awaiting trial or execution, or with outstanding fines or debts to the state (Harrison 1970: 177, 241–4, MacDowell 1978: 166–7, 256–7, Allen 2000: 226–30).

[7] '[And this man would seem to be one of those who gather crowds round them and summon them, in a loud and cracked voice railing and holding forth to them, and while all this is going on some people approach, but others leave before hearing him, but to some he delivers the beginning, to others <not even> a syllable, to others a part of the topic, wanting his senselessness to be a spectacle only when there is a public gathering.' This sentence describes a tiresome, loud-mouthed haranguer of crowds, and is clumsy in expression and trite in content. The finite verbs, characteristic of the epilogues, interrupt the infinitive structure. **καὶ οὗτος δ' ἂν εἶναι δόξειεν τῶν**: the expression is characteristic of the definitions, and is found in the interpolated XVI.13. The subject of δόξειεν cannot be τοῦτο (AB); unless the subject is personal, the following αὐτοῦ has nothing to refer to. For the genitive, see KG I 372. **περιισταμένων τοὺς ὄχλους**: a rare use of the verb (Xen. *Cyr.* 7.5.41, LSJ A.II); cf. epil. VIII περιστάσεις ποιούμενοι. **καὶ προσκαλούντων**: a very feeble addition. **διαλεγομένων**: 'holding forth' is an anticlimax after λοιδορουμένων

'railing'; διατεινομένων (Naber), 'straining every nerve' or 'expressing themselves vigorously' (cf. epil. X n.; LSJ B.I.1–2, *CGL* 7), would be an improvement. **μεγάληι τῆι φωνῆι καὶ παρερρωγυίαι**: μεγάληι τῆι φωνῆι (also at IV.2) is repeated in the epilogue. For παρερρωγυίαι, 'broken (by passion)', cf. Plut. *Tib. Gracch.* 2.6 (a speaker) τραχυνόμενον . . . τῆι φωνῆι καὶ παραρρηγνύμενον δι' ὀργήν (LSJ παραρρήγνυμι II.2, *CGL* 3). **οἱ μὲν . . . πρὶν ἀκοῦσαι αὐτοῦ**: some approach in response to the noise, others do not stay to listen. **ἀλλὰ . . . λέγει**: because the audience comes and goes, some hear the beginning (and then leave), others hear nothing (because they do not stay to listen), others hear a part (because they arrive in mid-speech and then perhaps leave early). After οἱ μὲν . . . οἱ δέ in the preceding clause, τοῖς μὲν . . . τοῖς δὲ . . . τοῖς δέ carries antithesis to excess (cf. epil. VIII). **<οὐδὲ> συλλαβήν**: the negative gives point to συλλαβήν: *OED* 'Syllable' 2.a 'The least portion or detail of speech or writing . . . esp. in negative context'. Cf. Aeschin. 3.140 πρὶν μίαν μόνον συλλαβὴν γράψαι (also 192). **οὐκ ἄλλως θεωρεῖσθαι . . . ἢ ὅταν ἦι πανήγυρις**: this is surprising in sentiment, banal in expression. πανήγυρις ought to have more than the general sense 'crowd, audience' (LSJ II); rather, 'crowd assembled for a festival' (Hdt. 1.31.3, Thuc. 5.50.4; *CGL* 4) or (the commonest sense) 'national festival' (LSJ 1, *CGL* 3), as suggested by the similar phraseology of V.7 ὅταν ἦι θέα, XXII.6 ὅταν ἦι Μουσεῖα, which refer to events. Parker 2006: 310 suggests that the writer may be clumsily echoing an expression such as Ar. *Peace* 342 ἐς πανηγύρεις θεωρεῖν ('go as a spectator to national festivals').

8 ἱκανὸς δὲ καί: ἱκανός is not used elsewhere in this work with an infin. Elsewhere the infinitives depend on οἷος or δεινός alone. ἱκανὸς δέ should perhaps be deleted, since the infinitives can be constructed with δεινός in §5, once §7 has been removed; the motive for the interpolation would be the same as for ἀμέλει δυνατὸς καί in §3. **δίκας τὰς μὲν φεύγειν, τὰς δὲ διώκειν, τὰς δὲ ἐξόμνυσθαι, ταῖς δὲ παρεῖναι** 'sometimes to be the defendant, sometimes the plaintiff, sometimes to swear that he deserves to be excused attendance, sometimes to show up'. The accumulation of infinitives indicates how constantly and in what varied capacities he is involved with the law. Just as the first two offer a natural contrast (defendant and plaintiff), so also the last two balance each other (sometimes he finds an excuse for not appearing in court, but when he does appear . . .). The sense as a whole continues the theme of §6. There we learned that he is frequently convicted of criminal offences. Now we learn that he is equally at home in court as a plaintiff. Though a convicted criminal, he does not scruple, in the little time he is out of prison, to prosecute others. δίκας . . . ἐξόμνυσθαι is 'to swear off (attending) cases', perhaps by pleading ill-health or some other excuse, an extension of such expressions as XXIV.5

ἐξόμνυσθαι τὰς ἀρχάς, οὐ φάσκων σχολάζειν ('to take an oath to avoid office, pleading lack of time'), Aeschin. 2.94 πρεσβείαν ἐξομοσάμενος (cf. Dem. 19.122–9, 171–2, Arist. *Pol.* 4.1297ᵃ20, [Arist.] *Ath. pol.* 49.2). See LSJ ἐξόμνυμι II.2, *CGL* 1, LSJ ἐξωμοσία II. The verb is often used in a different legal context, of witnesses who decline to give evidence, in the sense 'take an oath disclaiming knowledge' (LSJ II.1, *CGL* 3, Harrison 1970: 143–5, MacDowell 1978: 243 and on Dem. 19.176). But in this sense the verb is normally absolute and is often contrasted explicitly with μαρτυρεῖν (e.g. Dem. 19.176 ἢ μαρτυρεῖν ἢ ἐξόμνυσθαι), and a direct object would not be δίκας but the knowledge or testimony disclaimed (Aeschin. 1.47 τὰς ἀληθείας, [Arist.] *Ath. pol.* 55.5 τὰς μαρτυρίας). He is not a witness: the cases which he swears off attending and those which he does attend (παρεῖναι) are cases in which he is a defendant. **ἔχων ἐχῖνον ἐν τῶι προκολπίωι**: on the comedy of this scene, see the Introduction, p. 14. The ἐχῖνος is a jar in which a plaintiff or defendant sealed up documents relating to an impending case (LSJ Rev. Suppl., *CGL* 4): e.g. Ar. fr. 274, Eupolis fr. 453, Dem. 39.17, Men. *Epitr.* fr. 4 Sandbach. A litigant might appeal against the judgement of a public arbitrator and choose to have a trial by jury. Plaintiff and defendant placed all evidence produced at the arbitration in separate jars, and these were sealed up until the day of the trial: Rhodes on [Arist.] *Ath. pol.* 53.2–3 (with Addenda, p. 780), MacDowell 1978: 209, Todd 1993: 128–9, Boegehold 1995: 79–81. The later lexicographers (in their definitions of the word) imply that the use of the jar was not restricted to cases of public arbitration. An inscription on the lid of a clay ἐχῖνος possibly attests its use in an ἀνάκρισις, 'preliminary examination' (Boegehold 1982, 1995: 79). The present text is proof enough of a wider use. This is not a process of public arbitration, such as is described in [Arist.] *Ath. pol.* 53.2–3. There the jars are brought in by 'the four judges who acted for the defendant's tribe'. Here the jar is brought in by the litigant himself. The προκόλπιον in which he carries it is a front pocket, a bag-like fold made by drawing up the chiton through the belt (Gow on Theoc. 16.16, Gomme and Sandbach on Men. *Epitr.* 382), used by the Ἀνελεύθερος to carry home his vegetables (XXII.7). The ἐχῖνος was a bulky object to put in such a pocket. The lid mentioned above was *c.* 19 cm in diameter. **ὁρμαθοὺς γραμματειδίων ἐν ταῖς χερσίν** 'strings (chains) of little documents', perhaps figurative, implying an almost interminably repetitive series (as Ar. *Frogs* 914–15 'strings of songs', Xen. *Cyr.* 6.3.2 'chains of wagons and baggage-animals'), rather than literal, implying that the documents are tied together. The diminutive γραμματειδίων perhaps has a belittling tone, as in Dem. 56.1. Written evidence and legal documents proliferated in the fourth century: Thomas 1989: 42–5, Lane Fox 1996: 144–5.

9 '<And> not to think it beneath him, either, to manage a mass of market-traders and lend them money on the spot and charge a daily interest of one and a half obols to the drachma, and do the rounds of the butchers, the fishmongers and the kipper-sellers, and pop the interest from their takings straight into his mouth.' He makes short-term loans at exorbitant interest (25 per cent a day) to market-traders. Millett 1991: 179–88 shows that the picture of his money-lending activities is realistic and not overdrawn. We are to assume that the market-traders are prepared to take out a loan at this rate because they hope that what they buy in the morning they will have sold at a profit by the evening, when they will repay the loan and interest. **<καὶ> οὐκ ἀποδοκιμάζειν δὲ οὐδ'**: the added καί restores normality (I.2n.). οὐκ . . . οὐδ' is 'not . . . either' (Denniston 194–7), and the infin. phrase picks up §5 μηδεμίαν αἰσχρὰν ἐργασίαν ἀποδοκιμάσαι. But the form of the neg. is anomalous: μή (not οὐ) is normal with infinitives dependent on οἷος and δεινός (about thirty instances). In four of the seven places where οὐ replaces μή (X.8, XV.6, 10, XXIV.11) the infin. is modified by ἄν. So perhaps οὐκ <ἄν>. See also on XV.9, XVI.9, XXIV.6. **ἅμα πολλῶν ἀγοραίων στρατηγεῖν καὶ εὐθὺς τούτοις δανείζειν**: ἅμα should be taken with πολλῶν: the phrase brings out the multiplicity and promiscuousness of his clientele. The words are regularly combined: e.g. Thuc. 5.17.2, Xen. *Mem.* 3.14.5, Arist. *Eth. Nic.* 8.1158^{a}11, Men. *Epitr.* 166. ἅμα, if taken with καί (for this structure see KG II 231, LSJ ἅμα A.3, *CGL* 3), would indicate the simultaneity of his patronage and his offer to lend money. But ἅμα does not harmonise well with καὶ εὐθύς (for which, cf. XXX.4). Rather, he acts as if he is in charge of the ἀγοραῖοι (this, not 'take charge of', is the force of στρατηγεῖν) and at once, as soon as asked, lends them money. The ἀγοραῖοι are 'market-traders': Xen. *Cyr.* 1.2.3, *Vect.* 3.13, [Arist.] *Oec.* 1347^{a}34, 1350^{a}26; cf. §2 ἀγοραῖος. With ἀγοραίων στρατηγεῖν, cf. XXIX.6 προστατῆσαι φαύλων. Comic cooks are apt to picture themselves as στρατηγοί (Dionysius Com. fr. 2.11–12, Posidippus fr. 29, Sosipater fr. 1.44–56). For δανείζειν, see I.5n. **τῆς δραχμῆς τόκον τρία ἡμιωβέλια τῆς ἡμέρας πράττεσθαι**: there are six obols to the drachma, so the interest is 25 per cent. For the gen. τῆς ἡμέρας with distributive sense ('each day'), see Smyth §1445; also XXVIII.4 (conj.). **ἐφοδεύειν** 'to do the rounds of, inspect', regular in military contexts (Ar. *Birds* 1160, Xen. *Hell.* 2.4.24, 5.3.22, *Cyr.* 8.6.16), here picking up the figurative use of στρατηγεῖν. **τὰ μαγειρεῖα, τὰ ἰχθυοπώλια, τὰ ταριχοπώλια**: for the asyndetic tricolon, see on V.10 τοῖς σοφισταῖς κτλ. The μαγειρεῖα are butchers' shops or stalls (LSJ 1, Rankin 1907: 43–5, Wycherley 1957: 205). For μάγειρος equivalent to κρεοπώλης (IX.4), 'butcher' rather than 'cook' (§5n.), see Arnott on Alexis fr. 103.22–5. ἰχθυοπώλια are shops which sell fresh fish, as opposed to ταριχοπώλια

(‘kipper-shops’), which sell preserved fish (IV.13n.). Fishmongers had shops in the Agora (Wycherley 1957: 195–6). **τοῦ ἐμπολήματος**: it is unclear whether this is *his* business venture, money-lending, or theirs; perhaps it comprehends both. **εἰς τὴν γνάθον ἐκλέγειν**: the ‘pregnant’ construction, ‘collect <and put> into the cheek’ (KG I 543–4, Smyth §1659); for ἐκλέγειν, cf. §4. It was customary, for lack of suitable pockets, to carry small coins in the mouth (Ar. *Wasps* 609, 791, *Birds* 503, *Eccl.* 818, fr. 3, 48, Alexis fr. 133.7), a practice shared by the Victorian poor (Dickens, *Bleak House,* ch. 16, antepenultimate paragraph). The verb which might be expected here is ἐγκάπτειν (‘take a mouthful of’, LSJ Rev. Suppl.), used in this connection by Ar. *Wasps* 791, Alexis fr. 133.7; cf. Eur. *Cyc.* 629. But the less obvious expression has a certain directness (he ‘takes no chances, grabbing his interest direct from the traders’ tills and stuffing it into his mouth’, in Millett’s vigorous paraphrase).

[10] *Epilogue*

‘Such people are tiresome, foul-mouthed, and loud-voiced, so that the marketplace and shops echo with their noise.’ **οἱ <τοιοῦτοι>**: a plural subject is introduced (epil. III n.). The supplement restores a word characteristic of epilogues (epil. I n.) and used also in the spurious VIII.5 (cf. genuine XXVIII.2, XXIX.5). **τὸ στόμα εὔλυτον ἔχοντες πρὸς λοιδορίαν**: lit. ‘having a mouth ever ready to give vent to abuse’. Cf. Critias fr. 6.8–9 West γλώσσας . . . λύουσιν | εἰς αἰσχροὺς μύθους, LSJ λύω I.1.b, *CGL* 18. πρὸς λοιδορίαν (like the following φθεγγόμενοι μεγάληι τῆι φωνῆι) is tiresomely repetitive of §7. **ἐργαστήρια**: the word embraces both ‘workshop’ and ‘shop’ (here, epil. VIII, and e.g. Ar. *Knights* 744, Isoc. 7.15, Dem. 25.52), a traditional place of idleness and talk (Isoc. 7.15, 18.9, Hyp. *Eux.* 21, Antiphanes fr. 251, Plut. *Nic.* 12.1; cf. XI.9n.).

VII
THE TALKER

Introductory Note

Λαλεῖν often connotes ‘what we mean by pronouncing the word “talk” in a contemptuous or impatient way: talking too much, or talking when action would be more appropriate . . . , or talking out of turn when prompt and silent compliance is needed’ (Dover 1993: 22). This is a fault for whose encouragement Aristophanes blamed the sophists or Euripides (*Clouds* 931, 1053, 1394, *Frogs* 91, 917, 954, 1069, 1492) and some blamed Pericles (Pl. *Grg.* 515e). But often the verb has a neutral sense, ‘talk’,

'engage in conversation' (e.g. Men. *Epitr.* 886, *Perik.* 470); and it is in this neutral sense that Theophrastus uses it outside this sketch (I.2, II.10, IV.2, XX.2, XXIV.8, προσλαλεῖν XI.4, XIX.5).

The Λάλος receives a more subtle and lively portrait than the Ἀδολέσχης (III), and his talk has a different stamp. The Ἀδολέσχης inflicts his company on a single silent victim and detains him where they sit. The Λάλος finds a varied audience: a passer-by (§2), a crowd (§4), occupants of schools and palaestras (§5), fellow jurors, theatre-goers, diners (§8); he follows his victims home (§5). The Ἀδολέσχης delivers disconnected commonplaces and does not know that he is a bore. The Λάλος is a know-all, and proud of it. He is not always first to speak: but, if others start, he will interrupt, discourteous, patronising, and self-important (§3), or, if they want the latest news from the Assembly, he will give it, then add what they do not want: reports of old debates from home and abroad, his own speeches (for which, he claims, he achieved celebrity), and his political opinions (§7). He is aware of his failing, but with no shame, for he jokes about it (§9) and does not mind if others do (§10).

[1] *Definition*

εἴ τις αὐτὴν ὁρίζεσθαι βούλοιτο: cf. def. XI; more commonly ὡς ὅρωι λαβεῖν or sim. (def. I n., V n.). **ἀκρασία τοῦ λόγου** 'failure to keep speech under control'. The definition resembles [Pl.] *Def.* 416e λαλιὰ ἀκρασία λόγου ἄλογος. It fails to distinguish λαλιά from ἀδολεσχία.

2 'To tell someone who encounters him, no matter what that person says, that he is talking nonsense, and that *he* knows the whole truth and if he listens to him he will learn it.' **οὐθὲν λέγει**: cf. Pl. *Laws* 9.862a σκοπεῖσθε δὲ εἴτε τι λέγω . . . εἴτε καὶ μηδὲν τὸ παράπαν ('see if there is something in what I say, or nothing at all'), LSJ λέγω III.6, *CGL* 13.

3 καὶ μεταξὺ δὲ ἀποκρινομένωι ἐπιβαλεῖν εἴπας 'and while he is in the middle of his reply to interject, saying . . .'. The sense of ἐπιβαλεῖν is probably 'throw in (an additional verbal contribution)', 'interject' (*CGL* 8), much as VIII.2, rather than 'interrupt' (LSJ II.5), even though the contribution may be, in effect, an interruption. Present -βάλλειν (AB) must be changed to aorist -βαλεῖν, because εἴπας must be coincident in time with the infin. and cannot be coincident with a present. Cf. XXVI.5 εἰπεῖν . . . φήσας, XXX.9 ἀπαιτῆσαι . . . φήσας (similarly, with aor. indic., §7 εἴπας ηὐδοκίμησεν); Smyth §1872 3.c.2, Barrett on Eur. *Hipp.* 289–92. **Σὺ μὴ ἐπιλάθηι ὃ μέλλεις λέγειν** 'Don't you forget what you are going to say', apparently implying 'Don't allow yourself to be distracted from your train of thought by my

interruption, but, when I have finished, resume where you left off'. **Εὖ γε ὅτι με ὑπέμνησας** 'Thanks for reminding me'. εὖ γε ὅτι is a colloquial expression, found in Aristophanes, Plato, and Lucian. For γε emphasising the adverb (as ταχύ γε below, XIV.12 ἡδύ γε), see Denniston 127. **Τὸ λαλεῖν ὡς χρήσιμόν που** 'How useful it is, I think, to talk'. **Ὃ παρέλιπον** 'That's what I left out'. **Ταχύ γε συνῆκας τὸ πρᾶγμα** 'You're quick to grasp the point'. **Πάλαι σε παρετήρουν, εἰ ἐπὶ τὸ αὐτὸ ἐμοὶ κατενεχθήσηι** 'I was waiting all along to see if you would reach the same conclusion as me'. κατενεχθήσηι is 2nd sing. fut. pass. of καταφέρω. For the sense of the verb, see on II.2 ἐπὶ τὸ ὄνομα αὐτοῦ κατενεχθῆναι. **ἑτέρας ταραχὰς τοιαύτας πορίσασθαι** 'to devise other such disruptive tactics' (lit. 'confusions'). The interruptions disturb the flow of speech and put the speaker off his stride. For middle πορίζομαι in the sense 'furnish oneself with', 'devise', see *CGL* 3. **ὥστε μηδὲ ἀναπνεῦσαι τὸν ἐντυγχάνοντα** 'so that the person who encounters him does not even draw breath / get a breathing space', i.e. cannot recover from the last verbal assault before the next begins. So Hom. *Il.* 11.799–801 αἴ κε . . . ἀπόσχωνται πολέμοιο | Τρῶες, ἀναπνεύσωσι δ' ἀρήϊοι υἷες Ἀχαιῶν | τειρόμενοι· ὀλίγη δέ τ' ἀνάπνευσις πολέμοιο, Dem. 18.195 στῆναι συνελθεῖν ἀναπνεῦσαι ('stand, rally, recover breath').

4 'And when he has worn down people one by one, apt to march even against whole bodies of men and put them to rout with their business unfinished.' **καὶ . . . γε** is attested again at §7 and XXVIII.5, and is acceptable in itself (Denniston 157–8), but may be a mistake (in all three places) for the more regular καὶ . . . δέ (I.2n.). **τοὺς καθ' ἕνα** is opposed to the following τοὺς ἀθρόους: cf. e.g. Xen. *Anab.* 4.7.8 ἀπῆλθον . . . οὐχ ἀθρόοι ἀλλὰ καθ' ἕνα (LSJ κατά B.II.3, *CGL* D.2, Smyth §1690 2.c). **ἀπογυιώσηι** ('enfeeble, unnerve') is probably a conscious allusion to Hom. *Il.* 6.265 μή μ' ἀπογυιώσηις μένεος ('lest you deprive me of my strength'). This is suggested by: (i) the similar terminations (-ώσηις/-ώσηι); (ii) an earlier use of the same passage by Pl. *Cra.* 415a μὴ λίαν, ὦ δαιμόνιε, ἀκριβολογοῦ, μή μ' ἀπογυιώσηις μένεος. **δεινός**: I.6n. **ἐπὶ τοὺς ἀθρόους [καὶ] συνεστηκότας πορευθῆναι**: the language has a military flavour; cf. §3 ἀναπνεῦσαι, §7 μάχην. Deletion of καί is commended by Pl. *Lys.* 203a ἀθρόοις συνεστῶσι, Xen. *Anab.* 7.3.47 συστάντες ἀθρόοι. **φυγεῖν ποιῆσαι** continues the military image.

5 'And, entering schools and palaestras, to prevent children from learning their lessons. [He talks so much to the trainers and teachers.]' **διδασκαλεῖα** were primary schools (Marrou 1965: 83, 221–2); cf. XXII.6, XXX.14. A law attributed to Solon (Aeschin. 1.12) forbidding adults access to schools, on pain of death, had evidently fallen into

abeyance. **προμανθάνειν**: the prefix προ- conveys the idea that one learns beforehand, for later application of what one has learned; *CGL* 2, Dover on Ar. *Clouds* 966 προμαθεῖν ᾆισμ' ἐδίδασκεν. Similarly, προδιδάσκειν (e.g. Ar. *Clouds* 476, Dover *ad loc.*). **[τοσαῦτα . . . διδασκάλοις]**: this explanatory comment is otiose. The formulation is comparable to epil. VIII οὕτως καὶ καταπονοῦσι ταῖς ψευδολογίαις.

6 'When people say they are leaving, apt to keep them company on their way and to deliver them back home.' **δεινός** should perhaps be deleted (Edmonds). Its reappearance (after δεινός §4) is abnormal, and it may have been added to clarify the resumed construction after the interpolation of the preceding sentence, which (with its indic.) interrupts the infin. construction. **προπέμψαι**: cf. V.2. **ἀποκαταστῆσαι εἰς τὰς οἰκίας**: cf. Polyb. 8.27.6 ἀποκατέστησαν αὐτὸν εἰς οἶκον (*CGL* ἀποκαθίστημι 1).

7 'When people ask for the latest news from the Assembly, to give them a report of it, then to add an account of the battle which once occurred in the time of the orator Aristophon and the one among the Lacedaimonians in Lysander's time, and the speeches in the Assembly for which he himself received acclaim in the past, and to throw into his narrative abuse of the masses, so that his listeners either cut him short or doze off or desert him in mid-speech and drift away.' The battles which he narrates are not literal battles but (in keeping with the military imagery observed in §4) figurative battles of words (cf. figurative μάχεσθαι VI.4). He is preoccupied not with military history but with public speeches, his own and those of others; the reference which follows to his own oratorical success (οὕς ποτε λόγους αὐτός . . .) suggests (even if it does not demand) that a reference to the oratory of others has preceded. He reports the latest speeches from the Assembly, and then proceeds, by a loose association of ideas, to mention a dispute, involving the orator/politician Aristophon, which took place in Athens a generation earlier, and then an even remoter debate which took place in Sparta a generation before that. Then he mentions the public speeches for which he once won credit himself. His first allusion is perhaps (as suggested by Weil 1890) to the prosecution by Aristophon of the generals Iphicrates (II.7n.), Menestheus, and Timotheos in 356/5. Aristophon (*c.* 435–*c.* 335) was described by Hypereides as 'very powerful in public life' (*Eux.* 28) and listed by Demosthenes among his most distinguished predecessors (18.219). See further (on Aristophon) *RE* II 1.1005–7, Whitehead 2000: 232, (on the trial) Hansen 1975: 100–2. The battle with which Lysander is associated will be (as Weil, again, suggested) the public debate in 400 between Agesilaus and Leotychidas, claimants to the kingship at Sparta, when the citizen body decided in

favour of Agesilaus, in whose support Lysander had spoken. The dispute surrounding the election of Agesilaus, and Lysander's role, was widely known: Xen. *Hell.* 3.3.1–3, Plut. *Ages.* 3.3–5, *Lys.* 22.5–6, Cartledge 1987: 110–15, Hamilton 1991: 26–9. **πυθομένοις <τὰ ἀπὸ> τῆς ἐκκλησίας ἀπαγγέλλειν**: the object phrase is common to both the part. and the infin. Since the Assembly was attended by only a fraction of the citizens (Hansen 1991: 130–2), the majority would have to learn its proceedings at second hand. The Λάλος, unlike the Ἀδολέσχης, sometimes waits for the prompting of others (Introd. Note). For πυθομένοις without article, see vi.2–3n. The supplement <τὰ ἀπὸ> is commended by iv.3 τοῖς . . . μισθωτοῖς . . . πάντα τὰ ἀπὸ τῆς ἐκκλησίας διηγεῖσθαι. **εἴπας**: v.2n. **ηὐδοκίμησεν ἐν τῶι δήμωι**: cf. ii.2 ηὐδοκίμεις χθὲς ἐν τῆι στοᾶι. The expression ἐν τῶι δήμωι (also xxii.3; cf. xxi.11n.) is very common. **καὶ . . . γε**: §4n. **τῶν πληθῶν**: for the plural, see LSJ i.2.b πλῆθος *ad fin.* **ἐπιλαβέσθαι** connotes a verbal assault, 'to protest, object', implying 'interrupt', as viii.5, Pl. *Symp.* 214e ἐάν τι μὴ ἀληθὲς λέγω, μεταξὺ ἐπιλαβοῦ (LSJ iii.8, *CGL* 11). **ἢ μεταξὺ καταλείποντας ἀπαλλάττεσθαι**: the present infin. ἀπαλλάττεσθαι signifies 'begin to depart' (v.2n. *ad fin.*). The transmitted aorist part. καταλιπόντας would have to be anterior in time to present infin., and must therefore be changed to present.

8 'While serving on a jury to prevent others from reaching a verdict, while at the theatre to prevent others from watching the play, while at dinner to prevent others from getting on with their meal.' A bare present participle (here there are three, συνδικάζων, συνθεωρῶν, συνδειπνῶν) often sets the scene or indicates the type of activity on which the subject is engaged: ix.4 and x.12 ὀψωνῶν, x.3 συσσιτῶν, xiv.4 θεωρῶν, xx.10, xxii.5, xxiv.13, xxv.2, 3, xxx.2, 5.

9 'To say "It is difficult for me to keep quiet", and that he has a well-oiled tongue, and that he would not shut up even if he were to appear to be more talkative than swallows.' **ὅτι**: introducing direct speech (ii.8n.). **ἐν ὑγρῶι** is used in a literal sense by Theophr. *Hist. pl.* 1.4.2, 1.14.3, of plants which live 'in wetness, moisture'. Here it combines the figurative notion of verbal fluency (as, in a different image, Eur. *Bacch.* 268 εὔτροχον . . . γλῶσσαν) with a hint of something more literal. **τῶν χελιδόνων . . . λαλίστερος**: the swallow is traditionally talkative (e.g. Anacreon fr. 108 Page, Simonides fr. 101 Page, Ar. *Frogs* 679, Virg. *Georg.* 4.307 *garrula . . . hirundo*). But the Λάλος does himself no credit with this comparison, since the swallow is also regarded as a barbarous twitterer (e.g. Aesch. *Ag.* 1050–1, Ar. *Birds* 1680–1, *Frogs* 93; Thompson 1936: 320–1, Arnott 2007: 29).

10 'To put up with being mocked even by his own children, when he now wants to go to sleep and they prevent him, saying "Talk to us, daddy, so that we may fall asleep".' The children naughtily propose that he should talk them to sleep (because his talk is soporific), at the one time when he does not wish to talk. The tables are turned: the man who has prevented others from doing what they should be doing (κωλύειν §5 and §8) is now prevented from doing what he wants to do. **Πάππα** is an affectionate address, suited to a coaxing request: Hom. *Od.* 6.57 Πάππα φίλ', οὐκ ἂν δή μοι . . . ;, Ar. *Peace* 120 'calling me πάππα when you ask for bread'; Dickey 1996: 81, 221, 223.

VIII
THE RUMOUR-MONGER

Introductory Note

The verb λογοποιεῖν, in its specialised sense 'fabricate tales' (LSJ I.2), 'make up stories' (*CGL* 4), belongs to the polemical vocabulary of the orators: e.g. Thuc. 6.38.1 (the speaker denounces alarmist opponents, who 'make up stories which are neither true nor ever likely to be true'), Andoc. 1.54 ('tales which my enemies invented in a desire to discredit me'), Lys. 16.11, Isoc. 5.75, Dem. 4.49, Din. 1.32. Hence λογοποιός Dem. 24.15, Din. 1.35.

The Λογοποιός is a very different character from the Ἀδολέσχης (III) and the Λάλος (VII). He is an impostor, who spreads news of his own invention and uses a variety of artifices to lend it credibility. On meeting a friend, he greets him with a smile and politely inquires after his health and his news (§2). But these are empty courtesies. Impatient to tell his own fictions, he will not wait for an answer, and affects to believe that his friend has disclaimed any news of his own and has asked to hear his (§2). He assures him that his news is tasty (§3) and flatters him that he has singled him out to share a secret (§10). He quotes unverifiable authorities (§4, §8) and pretends to be moved by the misfortunes which he narrates (§9). His news is entirely centred on a single (allegedly historical) event; and in that respect this sketch is unique. He appears to present his news about this event on more than one occasion, citing different sources to different listeners (see on §2 τῶι φίλωι). For the persons alluded to and the historical circumstances around which this fiction may have been fabricated, see the Introduction, p. 17.

[1] *Definition*

σύνθεσις . . . ὁ λογοποιῶν 'fabrication of false reports and events, which the rumour-monger wishes . . .'. The pairing λόγων καὶ πράξεων is characteristic

of the definitions (def. 1 n.). But πράξεις, elsewhere actions of the character himself, are here actions which he invents. Something has probably dropped out (e.g. ὧν <πιστευέσθαι> βούλεται Diels), although it is just possible that the writer meant 'which he wishes (to happen)'.

2 'Immediately on encountering his friend . . . and to ask with a smile "Where have you come from?" and "Have you anything to tell me?" and "How are you?", and before he can say "Very well, thank you" to add "Do you ask whether there is any news? Yes, there is, and fine news it is too".' **εὐθύς** is more effective with ἀπαντήσας (Π^2), showing how quick off the mark he is, than with the following participles (AB); cf. iv.13n. **τῶι φίλωι** '*his* friend'. The article is dispensable (xv.7, xxii.9, xxx.12), but is supported by xvii.2, xxx.5. The friend is soon replaced by 'someone' (§7 τις). Since the meeting described here will have been recurrent (the authorities cited in §4 are alternatives and will not all have been cited at once), the identity of the friend will change from meeting to meeting; so τις may stand for τις φίλων. **†καταβαλὼν τὸ ἦθος†**: this phrase (probably shared by Π^2) is hardly credible. ἦθος is found in three other passages, all spurious (vi.2n.). The most natural translation would be 'dropping his usual manner'. But there is no indication of what his usual manner would be, and we cannot be left to infer it. The verb can be used of lowering the eyes (*Hom. h. Dem.* 194, *Aphr.* 156); and ἦθος can mean a visible 'bearing' or 'demeanour' (as Xen. *Symp.* 8.3 οὐχ ὁρᾶτε ὡς . . . αὐτοῦ . . . ἱλαρὸν . . . τὸ ἦθος;, LSJ ii.2b, *CGL* 2). And so Jebb translates 'giving a demure, subdued air to his whole bearing'. But 'lower the demeanour' is no way to say 'assume a subdued air'. The verb is also used of lowering the eyebrows as a mark of relaxation (Eur. *Cycl.* 167 καταβαλὼν . . . τὰς ὀφρῦς). But this does not justify the translation 'relaxing his expression' (Rusten, similarly Stein), which gives ἦθος an unwarranted physical sense. Not μεταβαλών (Casaubon, comparing [Arist.] *Physiogn.* 805^{b}8 τὸ ἦθος τὸ ἐπὶ τοῦ προσώπου μεταβαλεῖν), since there is nothing to explain a change of expression (contrast §8 πρόσωπα . . . μεταβεβληκότα, where it is clear why expressions have changed). **Πόθεν σύ;**: cf. Pl. *Phdr.* 227a Ὦ φίλε Φαῖδρε, ποῖ δὴ καὶ πόθεν;, Hor. *Sat.* 2.4.1 *unde et quo Catius?* **Λέγεις τι;**: apparently 'Have you anything to say?', 'Do you wish to say anything?'. But the more natural meaning would be 'Is there anything in what you say?' (vii.2n.). Not Λέγεις τί;, 'What is it that you are saying?', since he has said nothing. The text may be faulty (it lacks confirmation from Π^2, which is missing between λέγεις and πρό). **ἐπιβαλεῖν** 'throw in (an additional remark)': vii.3n. **Ἐρωτᾶις μὴ λέγεταί τι καινότερον;**: he anticipates the question which (in his eagerness to tell his news) he pretends that his friend wishes to put to him. The friend (he implies) is apprehensive:

hence μή (II.10n.). For the turn of phrase μὴ λέγεταί τι καινότερον;, cf. Dem. 4.10 πυνθάνεσθαι "Λέγεταί τι καινόν;", 11.17 πυνθανόμενοι . . . εἴ τι λέγεται νεώτερον. **καὶ μὴν . . . γε**: see Denniston 353–5.

3 'Not allowing him to reply, to say "What do you mean? Have you heard nothing? I think I shall give you a feast of news".' **οὐκ ἐάσας ἀποκρίνασθαι**: cf. VII.3 μεταξὺ . . . ἀποκρινομένωι. **Τί λέγεις; οὐθὲν ἀκήκοας;**: in effect, 'Do you mean to tell me that you have heard nothing?' In his eagerness to tell his own tale, he behaves as if his friend has indicated that he has nothing to say. τί λέγεις; was a conventionally aggressive opening, signalled as such in Ar. *Clouds* 1174 τὸ "τί λέγεις σύ;" ('the familiar question "What do you mean?"'). A second question often follows: e.g. Ar. *Ach.* 768, *Clouds* 367, *Wasps* 1378, Pl. *Prt.* 309d, Dem. 19.124. **εὐωχήσειν καινῶν λόγων**: the image is common: e.g. Pl. *Rep.* 1.352b εὐωχοῦ τοῦ λόγου, 571d ἑστιάσας λόγων καλῶν, Men. *Georg.* 43–5 βούλομαί σ' ἀγαθῶν λόγων . . . γ[εῦσ]αι. For the genitive, see Smyth §1355.

4 'He has a soldier, or a slave of the piper Asteios, or the contractor Lycon, arrived back from the actual battle, from whom he claims to have heard.' He invents eye-witnesses, lending them plausibility by giving them names. Cf. XXIII.6 προστιθεὶς πιθανῶς ἑκάστοις τούτων ὀνόματα. **ἔστιν . . . οὗ φησιν ἀκηκοέναι** is very abnormal style, suggestive of corruption or rewriting. Normality can be restored only by substantial change: e.g. <φῆσαι ὡς> ἔστιν . . . οὗ [φησιν] ἀκηκοέναι. Below, too, other verbs of speech in the indic. appear to have been interpolated (§6 διηγεῖται) or to have ousted infinitives (§7 φήσει for φῆσαι, §8 λέγει for λέγειν). **ἔστιν αὐτῶι . . . παραγεγονώς** 'he has (a soldier etc.) arrived back' (as e.g. Hdt. 1.193.4 εἰσὶ δέ σφι φοίνικες πεφυκότες ἀνὰ πᾶν τὸ πεδίον), not periphrastic perfect '(a soldier etc.) has arrived back'. **παῖς Ἀστείου τοῦ αὐλητοῦ**: a slave regularly accompanied a hoplite on campaign (XXV.4, Pritchett 1971: 49–51). The αὐλητής might play: (i) to troops on the march or going into battle (Pritchett 105–8, West 1992: 29–30); (ii) at sacrifices before battle (Pritchett 109–15); (iii) to entertain the commanders (Berve 1926: 73–6 lists the entertainers in Alexander's camp). The name Asteios is attested in Attica (*LGPN* II 76) and elsewhere (*LGPN* I 92, IIIA 81). **Λύκων ὁ ἐργολάβος**: Lycon is a 'contractor', supplying the army with unspecified equipment or services (Stein 1992: 142–3). The name Lycon is widespread (*LGPN* I 291, II 288, IIIA 280–1).

5 'His references to the sources of his reports are such as nobody could challenge.' This feeble comment in the indicative (cf. §4n.) is

not acceptable. The language is typical of an interpolator: ἀναφοραὶ τῶν λόγων (abstract phraseology reminiscent of the definitions), μὲν οὖν (def. i and xii, also Preface 4), τοιαῦται (epil. i n.). **ἀναφοραί**: not 'sources' (authorities), but 'references back (to sources or authorities)'; LSJ ii.1, Stein 1992: 145–6. **ἐπιλαβέσθαι** 'to attack, object to' (vii.7n.).

6 '[He describes, as he claims these men are saying] how Polyperchon and the king have won a military victory and Cassander has been taken prisoner.' For the historical situation, see the Introduction, p. 17; for the careers of Cassander and Polyperchon, in outline, *BNP* ii 1155–7, xi 529–30, *OCD*[4] 286, 1177. **[διηγεῖται δὲ τούτους φάσκων λέγειν] ὡς**: the choice is between: (i) 'He relates (his news), claiming that these men say that . . . ', a feeble use of διηγεῖται without object; and (ii) 'He relates, claiming that these men say (it), that . . . ', a parenthesis unnaturally separating διηγεῖται from its object. Further signs of interpolation are the abnormal indicative (§4n.) and the abnormal connective δέ instead of καὶ . . . δέ (i.2n.). The words will have been added to give a construction for the clause beginning with ὡς, after the preceding interpolation had separated this clause from its governing verb ἀκηκοέναι.

7 'And if anyone says to him "Do you believe this?", to say he does, because it [the business] is being broadcast in the city and discussion is intensifying and all are of one voice [for they say the same things about the battle]; and that the bloodbath was great.' **Σὺ δὲ ταῦτα πιστεύεις;**: for δέ introducing quoted speech, cf. §10, i.6n.; introducing a question, Denniston 173–7. **φῆσαι** 'to say yes', as xviii.4 (LSJ iii, *CGL* 3). **[τὸ πρᾶγμα] βοᾶσθαι γὰρ ἐν τῆι πόλει**: cf. Hdt. 3.39.3 τὰ πρήγματα . . . ἦν βεβωμένα ἀνά τε τὴν Ἰωνίην καὶ τὴν ἄλλην Ἑλλάδα (LSJ βοάω ii.4, *CGL* 10). The postponement of γάρ is highly abnormal (Denniston 97–8). τὸ πρᾶγμα will be the addition of a reader who did not see that ταῦτα (in the preceding sentence) can be understood as the subject of βοᾶσθαι. **ἐπεντείνειν**: the compound is rare, elsewhere intrans. only at Ar. *Peace* 515; cf. xiii.3n. ἐντείνας. **πάντας συμφωνεῖν [ταὐτὰ γὰρ λέγειν περὶ τῆς μάχης]**: this is tautologous; and a further explanatory γάρ-clause is an unwelcome appendage to a sentence introduced by explanatory γάρ. **ζωμόν** 'broth', 'soup', i.e. 'bloodbath'. The graphic metaphor occurs only here. ζωμός, sometimes made from fatty animals such as horses and pigs, might contain bones (ix.4) and meat (ix.4n., Ar. *Knights* 1178, Pl. *Lys.* 209d), and so is an apt metaphor for carnage on the battlefield. A variety called ζωμὸς μέλας (xx.6n.) was also called αἱματία 'blood broth'. For a similar image, cf. [Eur.] *Rh.* 430 αἱματηρὸς πελανός. **καὶ . . . γεγονέναι** is a factual statement about the battle, and the infin. (like the following εἶναι)

is therefore constructed with φῆσαι. It is not coordinate with preceding βοᾶσθαι, ἐπεντείνειν, and συμφωνεῖν, which explain φῆσαι, i.e. why he 'says that he does (believe)'.

8 'And the faces of those in office are his proof, for he can see for himself that everyone's are changed. And to claim to have overheard that they have someone hidden in a house, here four days since his arrival from Macedonia, who knows the whole story.' **τῶν ἐν τοῖς πράγμασιν**: see LSJ πρᾶγμα III.2, *CGL* 8. For their identity, see the Introduction, p. 17. **ὁρᾶν** (present) expresses the continued effect of his (past) seeing, as commonly with verbs denoting perception (KG I 135, Smyth §1885). **αὐτός** regularly reinforces the verb 'see': e.g. Hom. *Il.* 24.601 ὄψεαι αὐτός, Thuc. 2.48.3 αὐτὸς ἰδών, Virg. *Aen.* 2.499 *uidi ipse.* **παρακήκοε**: we move from autopsy to eavesdropping (LSJ παρακούω II, *CGL* 2). **ἤδη πέμπτην ἡμέραν ἥκοντα**: a regular use of the accus. with a perfect (ἥκοντα is perfect in sense); KG I 314 (b), Smyth §1585.

9 'And as he tells this tale he puts on ever such a convincing show of pathetic indignation: "Unlucky Cassander! Oh you poor man! Do you see how capricious Fortune can be?"' **πῶς οἴεσθε** 'how can you imagine?', i.e. 'unimaginably', 'ever so', a colloquial parenthesis ('the lively equivalent of an adverb', Barrett on Eur. *Hipp.* 446), like Ar. *Frogs* 54 πῶς οἴει, more commonly πῶς δοκεῖς (e.g. Eur. *Hipp.* 446, Ar. *Ach.* 12); LSJ πῶς III.5, *CGL* 11. Cf. XIV.13n. **σχετλιάζειν**: the rhetorical technique of σχετλιασμός (Arist. *Rhet.* 2.1395^{a}9), Latin *conquestio*, is the venting of indignation at injustice or misfortune, often (as here) at τύχη. Cf. Apsines, p. 333 Hammer 'you will use the plaintive style of speech (σχήμασι . . . σχετλιαστικοῖς) when you say "ὢ τῆς ἐμῆς ἀδοκήτου τύχης"', Cic. *Inu.* 1.106–7 '*conquestio* is speech seeking to arouse the pity of the audience . . . This should be done by the use of commonplaces which bring out the power of fortune (*fortunae uis*) and the weakness of mankind'. Cf. Arist. *Rhet.* 2.1386^{a}4–16 (pity is excited by disasters attributable to τύχη). **Δυστυχὴς . . . ταλαίπωρος**: nom. of exclamation (Smyth §1288). For the adjectives, see Dickey 1996: 163–5, 286–7. The commiseration is here a rhetorical τόπος and is not at variance with the earlier statement that the news (of Cassander's defeat) is good. **ἐνθυμῆι τὸ τῆς τύχης;** is addressed to the friend, not Cassander (an exclamation is not an address). For the verb, see II.2n. **†ἀλλ' οὖν ἰσχυρὸς γενόμενος†**: the lack of a finite verb is unbelievable. If ἀλλ' οὖν is right, <γε> γενόμενος (Casaubon) is plausible (Denniston 441–5). ἰσχυρός, if right, will mean 'powerful', 'strong in fighting power' (*CGL* 2, Chadwick 1996: 166–7). There may simply be a lacuna: e.g. . . . γενόμενος <νῦν ὡς ἀσθενής ἐστι>

(Foss). The syntax, at least, would be mended by ὦ ταλαίπωρος (ἐνθυμῆι τὸ τῆς τύχης;) ἄλλως ἰσχυρὸς γενόμενος (Herwerden).

10 'And "This is for your ears only". [But he has run up to everybody in the city with the story.]' **καὶ "Δεῖ δ' . . . εἰδέναι"**: it is possible to understand an introductory verb of speech, so there is no compelling need to mark a lacuna after καί (Cichorius). But the text cannot be considered secure, in view of the corruption or lacuna which precedes. For δέ introducing quoted speech, see §7n. **[πᾶσι δὲ . . . λέγων]**: cf. v.8 τοῖς ἐν τῆι πόλει διηγεῖσθαι. The sentence is almost certainly a pedantic addition, making explicit what is better left inexplicit; and the perfect may betray the hand of the composer of the lines which follow.

[11] *Epilogue*

'I wonder what such people mean by their rumour-mongering. Besides telling lies, they end up out of pocket. It often happens that some of them have lost their cloaks when getting a crowd around them at the baths, and others have let a lawsuit go by default while winning a land or sea battle in the stoa, or have missed dinner while purporting to take a city by assault. What a wearisome activity is theirs. In what stoa, what shop, what part of the market do they not spend the whole day, making their listeners faint from exhaustion, so tiring are their fictions.' The persons described here are public speakers. The feeble moralising is typical of the epilogues; the rhetoric is more than usually overwrought. Several features of vocabulary or style are shared with the Preface (see Introd. Note to Preface) or with other spurious passages (plural subject, epil. III n.; τοιούτων epil. I n.; οἱ μὲν . . . οἱ δέ VI.7; περιστάσεις ποιούμενοι VI.7; πάνυ epil. X; ἐργαστήριον epil. VI; οὕτως καί VII.5, epil. XXVII). The use of the perfects ἀποβεβλήκασιν and ὠφλήκασιν with no difference in aspect from the aorist παρεδειπνήθησαν is a sign of post-classical Greek (Schwyzer II 287–8). **τῶν τοιούτων ἀνθρώπων τεθαύμακα τί ποτε βούλονται**: cf. XXVI.4. **ἀλυσιτελῶς ἀπαλλάττουσι**: see LSJ ἀπαλλάσσω A.II, *CGL* 12. **τὰ ἱμάτια ἀποβεβλήκασιν**: perhaps with a suggestion of contributory negligence. It was a capital offence to steal cloaks from gymnasia (Dem. 24.113) and to steal (presumably cloaks) from baths ([Arist.] *Pr.* 952^a17–20); MacDowell 1978: 148, Cohen 1983: 69–83, Dunbar on Ar. *Birds* 497). **πεζομαχίαι καὶ ναυμαχίαι νικῶντες**: a conventional pairing of nouns (e.g. Hdt. 8.15.1, Thuc. 1.23.1), as of verbs (Thuc. 1.112.4 ἐναυμάχησαν καὶ ἐπεζομάχησαν). For the dative, cf. §6 μάχηι νενίκηκε. But πεζομαχίας καὶ ναυμαχίας (Münsterberg) is an appealing plural and an acceptable accus. By a common rhetorical device the speakers are represented as doing what they are describing: Isoc. 5.75 (of

λογοποιοί) ταχέως ἅπαντα τῶι λόγωι καταστρεφόμενοι ('overthrowing the whole world'), Liv. 44.22.8 *in omnibus circulis atque etiam, si dis placet, in conuiuiis sunt qui exercitus in Macedoniam ducant.* See Davies and Finglass on Stesich. fr. 299. **ἐρήμους δίκας ὠφλήκασιν**: through failure to attend (LSJ ἐρῆμος III.1, *CGL* 8; LSJ ὀφλισκάνω I.2, *CGL* 1). **πόλεις τῶι λόγωι κατὰ κράτος αἱροῦντες**: cf. Plaut. *Bacch.* 966 (a braggart soldier) *urbis uerbis qui inermus capit.* **παρεδειπνήθησαν**: the verb is attested only in Amphis fr. 31.

IX
THE SHAMELESS MAN

Introductory Note

Aristotle (*Eth. Nic.* 2.1108ᵃ31–5, *Eth. Eud.* 2.1221ᵃ1; cf. [Arist.] *Mag. mor.* 1.1193ᵃ1) defines ἀναισχυντία in relation to a mean of αἰδώς (modesty): excess of αἰδώς is κατάπληξις (bashfulness), deficiency is ἀναισχυντία (shamelessness). At *Eth. Eud.* 3.1233ᵇ26–9 the modest man is described as heeding the opinion of those who appear reasonable (ἐπιεικεῖς), the bashful man every opinion, the shameless man none (ὁ . . . μηδεμιᾶς φροντίζων δόξης ἀναίσχυντος). Elsewhere (*Rhet.* 2.1383ᵇ13–15) Aristotle defines ἀναισχυντία as 'contempt and indifference (ὀλιγωρία τις καὶ ἀπάθεια) with regard to misdeeds which seem to lead to dishonour (ἀδοξία)'. Indifference to reputation or to the opinion of others is characteristic of the ἀναίσχυντος: *Eth. Nic.* 3.1115ᵃ13–14, *Rhet.* 1.1368ᵇ22–3; cf. Pl. *Laws* 3.701a.

The Ἀναίσχυντος of Theophrastus takes advantage of others (creditors, neighbours, tradesmen, guests) and carries off his petty sharp practices with brazen jocularity. He displays his shamelessness solely in greed and stinginess. The association between shamelessness and greed is traditional: Pind. *Nem.* 9.33–4 ('αἰδώς which brings repute is secretly stolen by κέρδος', i.e. good conduct is undermined by greed), Pl. *Hipparch.* 225b φιλοκερδεῖν δι' ἀναισχυντίαν, *Laws* 12.941b, Isoc. 17.8, Xen. *Cyr.* 2.2.25, Isae. 1.8, Dem. 27.38, Arist. *Rhet.* 2.1383ᵇ22–30 (ἀναισχυντία manifested in αἰσχροκέρδεια and ἀνελευθερία: see the Introd. Notes to XXII and XXX).

[1] *Definition*

ὡς ὅρωι λαβεῖν: def. V n. **καταφρόνησις δόξης αἰσχρᾶς ἕνεκα κέρδους** 'disregard for a bad reputation for the sake of gain'. For Aristotle ἀναισχυντία is necessarily associated with indifference to reputation; for him and for others it may be, but need not be, associated with κέρδος (Introd. Note). The definition makes κέρδος a necessary associate, as does [Pl.] *Def.* 416a

ἀναισχυντία ἕξις ψυχῆς ὑπομενητικὴ ἀδοξίας ἕνεκα κέρδους (‘shamelessness is a mental state tolerant of disrepute for the sake of gain’). For discussion of the relationship between these definitions, see Stein 1992: 168–70. For καταφρόνησις, cf. Arist. *Rhet.* 2.1380^{a}20–1 ἡ δ’ ἀναισχυντία ὀλιγωρία καὶ καταφρόνησις; for similar terminology, see the passages cited in the Introd. Note.

2 ‘First of all to go back to a man whom he is defrauding and ask for a loan, then < >.’ He is defrauding him by withholding money which he owes, probably a small-scale loan, such as was regularly made between neighbours (Millett 1991: 145). **ὃν ἀποστερεῖ**: the verb commonly denotes failure or refusal to repay a loan: e.g. Ar. *Clouds* 1305–6 ἀποστερῆσαι βούλεται | τὰ χρήμαθ’ ἁδανείσατο, *Eccl.* 449, Dem. 35.42 δανείζεσθαι . . . ναυτικὰ χρήματα καὶ ταῦτ’ ἀποστερεῖν καὶ μὴ ἀποδιδόναι. The present tense (very common with this verb) indicates the continued effect of an action performed or begun in the past (VIII.8n., KG I 135–7). For the accus. of person (only), see LSJ I.3, *CGL* 5. **ἐπανελθών** ‘going back’ (as I.4, XXV.7) to the man whom he is defrauding. This makes explicit an important detail. **δανείζεσθαι**: I.5n. **εἶτα < . . .** : there is likely to be a lacuna. The sequence found here, πρῶτον μὲν . . . εἶτα, recurs at III.2, where it introduces activities of which the second not only follows next in time the activity which precedes but is also a logical sequel to it (similarly εἶτα alone, XIII.6, XXV.4; κᾆιτα IV.7). Here the following θύσας brings a change of scene, and Theophrastus links new scenes with a bare καί or καὶ . . . δέ. The missing clause may have described a subsequent act of financial malpractice at the expense of a different party.

3 ‘And when he has held a sacrifice to the gods, to dine out at another’s and store away the meat after sprinkling it with salt, and summoning his attendant to give him bread and meat which he has taken from the table and to say in everyone’s hearing “Enjoy your meal, Tibeios”.’ A sacrifice should be followed by a feast. It is customary to invite friends and relations (XXII.4n.) or send them presents of food (XV.5n.). Not to share the meal is inhospitable (Lucian, *Tim.* 43); to dine out is disgraceful (Xen. *Hell.* 3.1.24 αἰσχρὸν ἐμὲ τεθυκότα ξενίζεσθαι ὑπὸ σοῦ ἀλλὰ μὴ ξενίζειν σέ). This man not only dines out, but give some of his host’s food to the slave whom he has taken with him. In XXX.16 the Αἰσχροκερδής, while entertaining members of his phratry, asks for food for his slaves from the communal meal. But he asks; our man takes without asking, and adds to his offence by telling his slave, in everyone’s hearing, to enjoy his meal. **ἁλσὶ πάσας**: cf. Hom. *Il.* 9.214 πάσσε δ’ ἁλός, Ar. *Peace* 1074 τοῖς ἁλσί γε παστέα ταυτί. Salt is a preservative. **καὶ προσκαλεσάμενος τὸν ἀκόλουθον** resumes the

narrative which began at αὐτὸς μὲν δειπνεῖν παρ' ἑτέρωι and was interrupted by the quasi-parenthetic τὰ δὲ κρέα ἀποτιθέναι ἁλσὶ πάσας. The ἀκόλουθος is a slave who accompanies his master out of doors; cf. XVIII.8, XXI.4, XXIII.8, XXVII.12, XXX.7. **δοῦναι ἄρτον καὶ κρέας ἀπὸ τῆς τραπέζης ἄρας** is a more natural order of words than that given by either A or B, in both of which the pair of nouns is badly placed. In the pair itself the order ἄρτον καὶ κρέας (A), not κρέας καὶ ἄρτον (B), is the norm (e.g. Ar. *Knights* 282, *Wealth* 320, Xen. *Cyr.* 1.3.4). ἄρτος (ἄρτοι XXX.2) is baked wheat-bread (Dalby 2003: 58–61). **Τίβειε**: Tibeios is a common slave name (e.g. Men. *Her.* 21, 28, *Perik.* 3, Lucian, *Gall.* 29, *Tim.* 22), supposedly derived from a place (or mountain) called Tibeion in Phrygia. The spelling (as against Τίβιος) is guaranteed by inscriptions (Threatte 1980: 317, *LGPN* I 435, II 427) and is preserved in papyri of Menander.

4 'When he goes shopping for food to remind the meat-seller of any favours he has done him, and standing by the scales to throw in some meat, if he can, otherwise a bone for his soup; and, if he gets it, well and good; if not, to snatch up some guts from the counter and make off with them laughing.' **ὀψωνῶν**: the present part. sets the scene (VII.8n.). The word ὄψον embraces various kinds of food, such as meat (XII.7, and here), fish, vegetables (XXII.7), all eaten as a supplement to bread, the staple food (*CGL* 1, *RE* XVIII 1.759–60, Olson and Sens 2000: xlix–li). Athenians might do their own shopping (X.12, XI.8, XXII.7) or leave it to slaves (XIV.9, XVIII.2), but not to wives (II.9n.). **τὸν κρεοπώλην**: this is the first appearance of the noun, a more specialised term than μάγειρος 'butcher/cook' (VI.9n.). **εἴ τι χρήσιμος αὐτῶι γέγονε**: a routine turn of phrase (Dem. 36.44, Men. *Dysk.* 320; Dover 1974: 296–9). To remind another of past favours is bad form (XXIV.3n.). **μάλιστα μὲν κρέας, εἰ δὲ μὴ ὀστοῦν εἰς τὸν ζωμὸν ἐμβαλεῖν**: with μάλιστα μὲν . . . εἰ δὲ μή, cf. XVIII.7 μάλιστα μὲν μὴ δοῦναι, ἂν δ' ἄρα κτλ. We should probably take κρέας, no less than ὀστοῦν, with εἰς τὸν ζωμόν. Soup needs meat (VIII.7n.). But in default of meat, a bone will serve, for it will at least have scraps of meat on it, and perhaps its marrow will add flavour. For the prepositional phrase, cf. XXX.18 ἐλαίου τοῦ εἰς τὸν λύχνον, Xen. *Oec.* 9.6 κόσμον γυναικὸς τὸν εἰς ἑορτὰς . . . ἐσθῆτα ἀνδρὸς τὴν εἰς ἑορτὰς καὶ πόλεμον. **ἐὰν μὲν λάβηι** 'if he gets it', i.e. if the butcher allows him to have it as a return for past favours. For this sense of the verb, 'have given one, get, receive' (as XXIII.2), see LSJ λαμβάνω A.II.1, *CGL* 20; often (as XVIII.9) 'get from a vendor' (LSJ A.II.1.h, Fraenkel on Aesch. *Ag.* 275, Arnott on Alexis fr. 15.18–19). **εὖ ἔχει** 'well and good'. This brief indicative phrase is perhaps acceptable. But it is tempting to delete it (Kayser), and thereby restore an idiomatic ellipse: e.g. Thuc. 3.3.3 ἢν μὲν ξυμβῆι ἡ πεῖρα· εἰ δὲ μή, Μυτιληναίοις εἰπεῖν κτλ. (LSJ εἰ

B.vii.2, KG ii 484–5, Goodwin §482). But ellipse is not invariable: Pl. *Hp. mai.* 295b ἐὰν μὲν εὕρωμεν, κάλλιστα ἕξει· εἰ δὲ μή, στέρξω. **τῆς τραπέζης**: a shop counter or stall (*CGL* 7, Wycherley 1957: 192–3). **χολίκιον**, found only here in literary texts, is 'cow's guts', diminutive of χόλιξ (Ar. *Knights* 1179, *Wasps* 1144), more commonly χόλικες (e.g. Ar. *Peace* 717, *Frogs* 576).

5 'When his guests have bought seats, to join them at the theatre without offering his share of the cost, and next day to even bring his sons and the slave who looks after them.' The ξένοι will be visitors from abroad; they are 'his' ξένοι, because they are staying with him (like the ξένος who stays with the Αἰσχροκερδής in xxx.3). Perhaps the occasion is the City Dionysia, which was attended by foreigners (iii.3n.). They buy theatre seats for themselves and their host. A generous host might have paid the whole cost; he fails to repay even the cost of his own seat. His conduct on the previous day has established that he expects his guests to pay for his sons and their paidagogos. Male children and slaves were allowed to attend the theatre (Pickard-Cambridge 1968: 263–5). **θέαν**: 'place for seeing from, seat in the theatre' (LSJ iii.1), or rather 'seats, seating' (*CGL* 7); cf. Csapo 2007: 90. **ἀγοράσασι**: if we retain the nom. part. ἀγοράσας (AB), the host buys the seats. It is then impossible to explain how he contributes a share of the cost. For the verb itself, see xiv.9n. **μὴ δούς** 'although he has not given'. μή marks the part. as concessive (see on i.5 μὴ πωλῶν). **<συν>θεωρεῖν**: the compound (cf. vii.8) makes the point that he shares in the spectacle though he does not share in the cost. **ἄγειν . . . τούς**: cf. xxx.6 ἐπὶ θέαν . . . πορεύεσθαι ἄγων τοὺς ὑούς. For the spelling ὑούς (rather than υἱούς), see Threatte 1980: 338–42, 1996: 220–2, 735, Arnott 2002: 215–16.

6 'And if someone is taking home goods which he has bought at a bargain price to tell him to give him a share.' **ἄξια**: iii.3n.

7 'And to go to a neighbour's house and borrow barley, sometimes straw, and to tell the lenders to deliver these items to him.' Borrowing of domestic items from neighbours was common (iv.11n.), and loans were commonly reciprocated (Millett 1991: 31–9, 140–5). Since these comestible items were not returnable, he might have been expected to repay such a loan in kind. But the issue of whether he makes a repayment does not arise: the offence lies in his expecting the items to be delivered rather than collected by himself. **δανείζεσθαι**: i. 5n. **κριθάς, ποτὲ <δὲ> ἄχυρα**: there is an ellipse of ποτὲ μέν (Denniston 166). The ἄχυρα (wheat straws, ii.3n.) are for use, like the barley, as animal fodder (Chadwick 1996: 57–8).

8 ‘Also apt to go up to the bronze cauldrons in the baths, and dipping his ladle in, despite the protests of the bath-attendant, to give himself a shower and then say that he has had his wash . . . “No thanks to you”.’ **δεινός**: I.6n. **τὰ χαλκία** ‘the bronze cauldrons’, i.e. the hot-water tanks, presumably (as the definite article suggests) a recognised area in the baths, plural of χαλκίον, ‘bronze vessel’ (LSJ Rev. Suppl. χαλκίον I.2, *CGL* 1). Not χαλκεῖα (AB and LSJ χαλκεῖον II.1). See Ginouvès 1962: 205. **ἀρύταιναν** ‘ladle’ (Ginouvès 1962: 213–14). **τοῦ βαλανέως**: the βαλανεύς was owner and manager and at times attendant (water-pourer in Ar. fr. 450, Pl. *Rep.* 1.344d, and by implication here), and he was not held in repute (Ar. *Knights* 1403, *Frogs* 710); see Ginouvès 1962: 212. **αὐτὸς αὑτοῦ καταχέασθαι**: for the gen., cf. XVI.5, LSJ καταχέω I.1.a, *CGL* 1. To pour one’s own bath water was proverbial for self-help: Ar. *Peace* 1103 κἀγὼ ’μαυτῶι βαλανεύσω, *CPG* I 70. **εἰπεῖν ὅτι λέλουται †ἀπιὼν κἀκεῖ†**: “Λέλουμαι” ‘I have had my wash’ (Foss, Herwerden) could be right (direct speech after ὅτι, II.8n.). If ἀπιών is retained, it must be associated with a verb of speech. Word order does not favour its association with εἰπεῖν: we should expect ἀπιὼν εἰπεῖν ὅτι (Petersen) or εἰπεῖν ἀπιὼν ὅτι (Fraenkel and Groeneboom). Conjectures which associate it with the later remark, such as <καὶ> ἀπιών (Boissonade) or κᾆιτα (for the following κἀκεῖ) ἀπιών (Jebb), are not the solution. For if the two remarks are simply coordinated, there is no obvious point in his making the second remark, as opposed to the first, ‘as he leaves’. **“Οὐδεμία σοι χάρις”** ‘No thanks (are owed) to you’, so don’t expect payment. Cf. XVII.9 χάριν ὀφείλειν ὡς ηὐεργετημένον, Hdt. 5.90.1 ταῦτα ποιήσασι χάρις οὐδεμία ἐφαίνετο πρὸς Ἀθηναίων. Payment is implied by Ar. *Clouds* 835–7; see Ginouvès 1962: 218.

X
THE PENNY-PINCHER

Introductory Note

Μικρολογία, with its cognates μικρολόγος and μικρολογεῖσθαι, is ‘trifle-counting’, preoccupation with the petty: with unimportant details (e.g. Pl. *Symp.* 210d, *Rep.* 6.486a, Lys. 33.3, Xen. *Hell.* 3.1.26) or with trivial pursuits (Pl. *Tht.* 175a, Isoc. 13.8, 15.262). It is often associated with ἀνελευθερία: Pl. *Rep.* 6.486a, Arist. *Metaph.* 1.995^{a}10–12, [Arist.] *VV* 1251^{b}14, Plut. *Ages.* 11.4, *Galba* 16.3, 19.3; see the Introd. Note to XXI (Ἀνελεύθερος). And, like ἀνελευθερία, it is often applied to meanness with money: e.g. Arist. fr. 56 Rose (p. 56 Ross), [Dem.] (Apollod.) 59.36, Men. fr. 106.5–6, Plut. *Agis* 3.1.

The Μικρολόγος exemplifies this narrower use. He is comparable to the persons whom Aristotle calls κίμβιξ ('skinflint') and κυμινοπρίστης (§13n.). In *Eth. Nic.* 4.1121ᵃ10–15 Aristotle says that ἀνελευθερία has two sides, 'deficiency in giving' and 'excess in getting'. Those who exceed in getting are αἰσχροκερδεῖς (1122ᵃ2–12). Those who are deficient in giving are φειδωλοί, γλίσχροι, κίμβικες (1121ᵇ22), and those who are excessively reluctant to give anything at all have names like κυμινοπρίσται (1121ᵇ26–8). In *Eth. Eud.* 3.1232ᵃ14 the κίμβιξ is described as fussing over trifles (σφόδρα περὶ μικρὰ διατεινόμενος). In [Arist.] *VV* 1251ᵇ9 his expenditure is small-scale (κατὰ μικρόν).

The Μικρολόγος is mean and petty. His motive is not greed, and he does not wish to profit at the expense of others, like the Αἰσχροκερδής (xxx). He is afraid that others will take advantage of him, and is obsessed with keeping what is his own; and others pay the price for his petty economies and his jealous insistence on his rights.

[1] *Definition*

φειδωλία τοῦ διαφόρου ὑπὲρ τὸν καιρόν 'sparing of expense beyond reasonable limits'. The sketch illustrates more than this. Stein 1992: 188 plausibly suggests that the author had an eye on [Arist.] *VV* 1251ᵇ7–15, where all the words in the definition (or their equivalent) are found within a short compass. τὸ διάφορον is either 'expenditure', as [Arist.] *VV* 1250ᵇ27, 1251ᵃ34, 1251ᵇ10, plural τὰ διάφορα Dem. 32.18 (LSJ II.4.a, *CGL* 6), or 'ready money, cash', as Polyb. 4.18.8, 6.45.4 6.46.2 and inscriptions from the third century onwards (LSJ II.4.b, *CGL* 6).

2 ἐν τῶι μηνὶ ἡμιωβέλιον ἀπαιτεῖν 'to demand back half an obol in (*or* within) the month', presumably as payment of interest (interest is object of ἀπαιτεῖν at XII.11, XVIII.5). It was customary to calculate interest monthly (Ar. *Clouds* 756, Dem. 37.5, 53.13, Aeschin. 3.104; Millett 1991: 103), and to collect it either monthly (Ar. *Clouds* 17–18) or annually (Dem. 50.61). A normal rate of interest would be 1 per cent per month (Millett 1991: 92, 104–8). At this rate, monthly interest of half an obol represents a modest loan of 50 obols. But he is asking for his interest '(with)in the month'. If he is pestering his debtor before the monthly payment is due, he is going beyond his legal right, and this is out of character. Perhaps he has made a short-term loan, of less than a month's duration. Short-term loans might attract much heavier interest. The Ἀπονενοημένος (VI.9) charges one and a half obols to the drachma (25 per cent) per day. At all events, the nature of his μικρολογία is clear: he goes to the trouble of collecting a paltry sum. **†ἐπὶ τὴν οἰκίαν†**: either these words are corrupt

or something is missing. It has been suggested that they reflect a stipulation in the contract that the payment should be delivered to his house (Stein 1992: 171–3, adducing contracts from Egypt which stipulate the return of borrowed items (not money) to the lender's house). This would be an extreme example of the construction illustrated on VI.9 τοὺς τόκους . . . εἰς τὴν γνάθον ἐκλέγειν. A more plausible solution is <ἐλθὼν> (z) ἐπὶ τὴν οἰκίαν (like IX.7 ἐπὶ τὴν ἀλλοτρίαν οἰκίαν ἐλθὼν δανείζεσθαι), which adds a telling detail (a special journey to collect a trifle).

3 'At a communal dinner to count how many cups each guest has drunk and to make the smallest preliminary offering to Artemis of any of the fellow diners.' The dinner referred to here is one to which guests contributed their share of the cost, the so-called δεῖπνον ἀπὸ συμβολῶν (LSJ συμβολή IV.1.a, *CGL* 5, Arnott on Alexis fr. 15). He counts how many cups of wine each guest has drunk, so that he will not be charged for more than his own share. For niggardly behaviour in a similar setting, cf. XXX.18. **[ὁ] συσσιτῶν**: the bare introductory part. sets the scene (VII.8n.); there is no place here for the article ὁ. The verb συσσιτεῖν (as distinct from the non-specific συνδειπνεῖν which follows) denotes communal dining of a formal or official kind, most often by soldiers, but also by ambassadors (Aeschin. 2 *passim*), magistrates (Arist. *Pol.* 6.1317^{b}38), ephebes ([Arist.] *Ath. pol.* 42.3), Prytaneis (*Ath. pol.* 43.3). **ἀπάρχεσθαι**: the verb denotes an offering made before the meal begins (LSJ II.2, *CGL* 5). That the offering is made to Artemis (rather than the gods in general or those commonly associated with feasts and symposia) suggests that this is a private religious association, or dining- and drinking-club, under the patronage of Artemis. Cf. Parker 1996: 339–40, 342. The δεκαδισταί (XXVII.11) are comparable.

4 ὅσα μικροῦ τις πριάμενος λογίζεται πάντα < > φάσκων εἶναι: literally (and with the likely sense of the missing words supplied) 'all the things that someone having bought cheaply is calculating the charge for <he disputes the price of>, claiming that they are <too expensive>'. In other words, when asked to settle an account, he claims that every item, however little was paid for it, was too expensive. λογίζεται (intransitive in XIV.2, XXIV.12, 'do the accounts') is here transitive (LSJ I.1, 3, *CGL* 2, 4), sharing ὅσα as object with πριάμενος. Probably an expression indicating dearness has dropped out, as well as an infin., unless φάσκων should be changed to φάσκειν (z, Stephanus). Of suggested solutions the most appealing are πάντα <τίμια> φάσκειν εἶναι (Herwerden; cf. LSJ τίμιος II.2, *CGL* 2) and πάντα φάσκων εἶναι <τιμιώτερα (or ὑπερτίμια) ἀποδοκιμάζειν> (Stein), though a likelier order would be πάντα <ἀποδοκιμάζειν τιμιώτερα>

φάσκων εἶναι. It remains uncertain whether: (i) this sentence continues §3, and he is disputing the accounts of the person who bought the food and drink: or (ii) the situation is new, and he is disputing the accounts of an agent who has made purchases of unspecified items for him.

5 'When a slave breaks a pot or dish, to deduct the cost from his rations.' A master complains of a τρύβλιον (dish) broken by a slave in Ar. *Frogs* 985–6, a husband of a χύτρα broken by his wife in *Thesm.* 403. **χύτραν**: an earthenware pot for heating water or soup (Sparkes and Talcott 1970: 224–6 and Plates 93–4, Olson on Ar. *Ach.* 284). **λοπάδα**: a shallow earthenware dish or cooking-pan (Sparkes and Talcott 227–8 and Plate 95, Arnott on Alexis fr. 115.21–3). **εἰσπρᾶξαι**: lit. 'exact a charge'.

6 'When his wife has dropped a three-khalkous coin, to shift the kitchenware and the couches and the chests and to rummage through the rubbish.' **ἐκβαλούσης**: the verb means 'drop' (XIX.8, Ar. *Lys.* 156, *Thesm.* 401, LSJ III, *CGL* 17), not 'lose', which is ἀποβ-. **τρίχαλκον**: a coin worth three χαλκοῖ (VI.4n.), i.e. less than half an obol. The word is attested elsewhere only in inscriptions. **σκεύη**: the plural commonly refers to unspecified household objects or items of furniture (e.g. Pl. *Rep.* 2.373a κλῖναί τε . . . καὶ τράπεζαι καὶ τἆλλα σκεύη). Here it is not 'furniture', since it is one of a trio, with two specific items of furniture, couches and chests, and must therefore be something equally specific, like 'utensils'. So Men. *Dysk.* 492 (σκεύη of a cook), Antiphanes fr. 150.2 (σκεύη washed by a τραπεζοποιός, the slave who sets the table), and probably Xen. *Oec.* 9.15; singular σκεῦος Ar. *Thesm.* 402, Eubulus fr. 30.1; cf. *CGL* 3. **κλίνας**: couches for sleeping or dining. **κιβωτούς**: wooden chests with lids, lockable (XVIII.4), for storing clothes (Ar. *Wasps* 1056), money and valuables (Lys. 12.10–11), or documents (Ar. *Knights* 1000). **διφᾶν**: lit. 'probe, poke into, seek for by delving' (LSJ Rev. Suppl., *CGL* 1, West on Hes. *Op.* 373–4). The verb is attested only here in prose. **τὰ καλλύσματα**: the noun is attested in only two sources: (i) *SIG* ³ 1218.22–3 (Ceos, late fifth century BC); (ii) Hsych. σ 221, 223. It is derived from the verb καλλύνειν, which is used in a similar connection at XXII.12 τὴν οἰκίαν καλλῦναι 'sweep the house clean'; cf. κάλλυντρον 'broom'.

7 'And if he has something for sale to put such a high price on it that the transaction is not profitable to the buyer.' He ensures that nobody gets a bargain from him; on the contrary, he charges more than it was reasonable to charge, so that the buyer with hindsight regrets his purchase. Haggling (cf. XVII.6) is subject to rules of etiquette (Millett 1990: 193–4, 2007: 97). The seller breaches those rules, and the buyer, through

misjudgement or pressing need, agrees to pay over the odds. This is the only plausible interpretation. Not 'the buyer can't recover his price of purchase' (Rusten), which introduces a notion more specific than is warranted by the Greek. **πωλῆι . . . ἀποδόσθαι**: the former verb means 'offer for sale', the latter 'sell'; cf. (for the same contrast) xv.4, xxx.5, and e.g. Xen. *Mem.* 2.5.5, *Symp.* 8.21, Dem. 27.32.

8 'And would not allow anyone either to eat the figs from his garden or walk over his land or pick up a fallen olive or date.' **οὐκ ἂν ἐᾶσαι**: vi.9n. **συκοτραγῆσαι**: the verb is found only here in literary texts. The noun συκοτραγίδης 'fig-eater', of a miser, appears earlier in Archil. fr. 250 West and Hippon. fr. 167 West. Figs are traditionally cheap (Ananius fr. 3 West) and a poor man's fare (Hippon. 26.5, Adesp.Iamb. 46 West, Archestratus fr. 60.15). **φοίνικα**: the date-palm did not mature or produce edible fruit in Greece (Theophr. *Hist. pl.* 3.3.5, Plut. *Mor.* 723C, Paus. 9.19.8); in villages abroad Xenophon saw 'dates like those which may be seen in Greece' reserved for slaves (*Anab.* 2.3.15). The less edible the fruit, the greater the μικρολογία. **τῶν χαμαὶ πεπτωκότων**: for the gen., see on v.9 τῶν στρογγύλων ληκύθους.

9 'To inspect his boundaries every day to see if they remain the same.' **τοὺς ὅρους**: boundaries, not boundary-stones, as shown by 'if they remain the same'. Boundary-stones do not change their nature, but rather their position. For encroachment on a neighbour's land (which might entail the movement of boundary-stones), see Pl. *Laws* 8.843c, Hor. *Carm.* 2.18.23–4, Lucian, *Nau.* 38.

10 'Also liable to exact the penalty for defaulting and charge compound interest.' **δεινός**: i.6n. **ὑπερημερίαν πρᾶξαι**: the noun connotes defaulting, failure to meet an agreed date, also (right of) execution of the penalty for defaulting (Dem. 30.27, 33.6, seizure of property κατὰ τὴν ὑπερημερίαν or τῆι ὑπερημερίαι), and, in a more concrete sense, the penalty itself (*IG* iv^2 103.74, 75, 86, 88, 99, Epidaurus, fourth century BC). This concrete sense is appropriate here, since the second object of πρᾶξαι (compound interest) is concrete. For πρᾶξαι 'exact', see LSJ vi, *CGL* 10. The expression (not elsewhere attested) will mean much the same as ὑπερήμερον εἰσπράττειν 'exact (payment/penalty) from an overdue debtor' (Dem. 21.11, 45.70). Although the creditor had a legal right to take action, the execution of that right was left to him, and it was not easy to recover a debt if the debtor was determined to avoid payment. Millett 1991: 82–4 illustrates 'the lengths to which a lender might have to go in order to recover a bad debt . . ., involving self-help at virtually every

stage'. The process might be protracted, troublesome, and finally fruitless. Perhaps what is at issue here is his determination to pursue defaulters, in spite of the obstacles, when others would not regard it as worth the effort. **τόκον τόκου**: the paucity of references to the charging of compound interest (before the Roman period, only Ar. *Clouds* 1156 τόκοι τόκων, Pl. *Laws* 8.842d ἐπιτόκων τόκων, Men. fr. 446, and *SIG*[3] 955.15–16, a fourth-century inscription from Amorgos) suggests that it was not a common practice. Here it illustrates the behaviour of a man who is intent on exacting that little bit more than is normally exacted.

11 'When he puts on a meal for demesmen to serve them small cuts of meat.' Cf. XXX.2 (the Αἰσχροκερδής) ἑστιῶν ἄρτους ἱκανοὺς μὴ παραθεῖναι. Provision of inadequate fare is characteristic of comic misers: e.g. Eupolis fr. 156, Antiphanes fr. 166.6–8, Men. *Epitr.* 139–41. Entertainment of demesmen was probably a liturgy (a public service imposed on wealthy citizens). There might be as few as 100–200 in a deme (Millett 1991:140–1), and so δημόται will cost much less to entertain than φυλέται, whose entertainment was a liturgy worth boasting of (Dem. 21.156); cf. XXIII.6n., XXV.8n. In Men. *Sik.* 183–6 demesmen take offence at a man who serves a skinny bullock. **παραθεῖναι**: cf. XXX.2 (quoted above), LSJ παρατίθημι A.i.b, *CGL* 2; also XX.6 παρακειμένου.

12 'When he goes shopping for food to return home without buying anything.' **ὀψωνῶν**: IX.4n. By denying himself an ὄψον, he condemns himself to dry bread. **μηθὲν πριάμενος**: μηθέν gives a concessive note to the part. (he returns home 'although he has bought nothing'); see on I.5 μὴ πωλῶν. **εἰσελθεῖν**: lit. 'go in', is here equivalent to 'return home', as XVI.10, Ar. *Wasps* 107, *Thesm.* 395, *Frogs* 981, just as ἐξελθεῖν is 'leave home' (XVI.10, XIX.6, 7, XXVI.4).

13 'To forbid his wife to lend salt or a lamp-wick or cummin or marjoram or barley grain or fillets or sacrificial cakes, but claim that little items like these add up to a large sum in the course of the year.' To forbid the loan of domestic items, especially items of such trifling value, runs counter to neighbourly practice (IV.11n.). Three of the first four items (salt, cummin, marjoram) are for culinary use; the final three (barley grain, fillets, sacrificial cakes) are for religious use **ἅλας**: refusal to give even salt is a mark of meanness in Hom. *Od.* 17.455 and [Theoc.] 27.61. **χρηννύειν**: V.10n. **κύμινον**: cummin seeds were used for seasoning (Dalby 2003: 108–9) and were so small and cheap that 'cummin-sawing' was the proverbial equivalent of cheese-paring (Introd. Note, Gow on Theoc. 10.55, Arnott on Alexis fr. 253.3). **ὀρίγανον**: leaves

of marjoram were also used for seasoning (Dalby 2003: 207). **ὀλάς**: grains of barley thrown by participants at a sacrifice (Burkert 1983: 4, Olson on Ar. *Peace* 948–9). **στέμματα**: not garlands for participants at the sacrifice, but fillets of wool for the horns of the sacrificial animal, as XXI.7 (Burkert 3, van Straten 1995: 24, 43–5,161–2). **θυλήματα**: cakes or pellets of barley grain treated with wine and oil or honey for scattering on sacrificial meats (Casabona 1966: 123–4, van Straten 141–3, Olson on Ar. *Peace* 1040). **τοῦ ἐνιαυτοῦ**: for the gen., see KG I 386–7, Smyth §1444.

[14] *Epilogue*

'And, in general, one may see the money-boxes of the penny-pinchers mouldering and their keys growing rusty, and one may see them wearing cloaks too short to cover their thighs, rubbing themselves down with oil from very small jars, with their heads closely shaved, going barefoot in the middle of the day, and insisting to the fullers that their cloaks should have plenty of earth, so that they don't get dirty too soon.' The epilogue is narrower in focus than the sketch. It lists personal economies, which do not impinge on others. Features of vocabulary and style common to this and other epilogues are καὶ τὸ ὅλον (XXIX), name of character (I, II), plural subject (III, VI, VIII), ἔστιν with infin. (I, II), πάνυ (VIII). **τὸ ὅλον**: I.6n. **ἐλάττω τῶν μηρῶν**: cf. IV.2 μείζω τοῦ ποδός. For attitudes to short cloaks, see IV.4n. **μικρῶν πάνυ**: regular word order (LSJ πάνυ I.1, *CGL* 2). **ἐν χρῶι κειρομένους**: lit. 'shaved right down to the skin' (LSJ χρώς I.2, *CGL* 2). This is the fashion especially of mourners (Xen. *Hell.* 1.7.8) and Spartans (Plut. *Alc.* 23.3, *Lyc.* 16.6, *Mor.* 52E). As an economy, one could let the hair grow long (Ar. *Clouds* 835–6). But the men described here prefer things reduced to the minimum. Cf. V.6n. **τὸ μέσον τῆς ἡμέρας ὑπολυομένους**: for the accus. phrase (as XXVI.4), see KG I.314–15, Gow on Theoc. 1.15. To be shoeless (ἀνυπόδητος) is often a mark of poverty, asceticism, or pro-Spartan sympathies (e.g. Ar. *Clouds* 103, 363, Lys. 32.16, Pl. *Symp.* 203d, Xen. *Mem.* 1.6.2). But there is more than simple shoelessness here. They dispense with shoes at midday, when it is particularly uncomfortable to walk barefoot, in order to save shoe leather. **πρὸς τοὺς γναφεῖς διατεινομένους ὅπως . . . ἕξει πολλὴν γῆν**: the noun 'fuller' was originally spelt κναφεύς (as transmitted at XVIII.6); γν- began to replace κν- about 400 BC (Threatte 1980: 560–1). The fuller cleaned garments by treading on them in a basin containing water and a detergent. One such detergent was the substance now commonly called 'fuller's earth', here the bare γῆ, in Ar. *Frogs* 713 specifically 'Kimolian

earth', a whitish clay from the island of Kimolos. Similar substances from other locations are listed by Theophr. *Lap.* 62–4; cf. LSJ γῆ IV. For fulling, in general, see *BNP* V 576–7, Olson on Ar. *Ach.* 845. διατεινομένους is a blend of 'asserting strongly, insisting', with πρὸς τοὺς γναφεῖς (cf. XXIX.4, LSJ B.2, *CGL* 7), and 'striving to ensure', with ὅπως κτλ. (cf. XXI.4, KG II 372–4, Goodwin §339, Smyth §2211).

XI
THE REPULSIVE MAN

Introductory Note

Βδελυρία (from the same root as βδέω 'fart') is behaviour which provokes repugnance. βδελυρός/βδελυρία are common terms of vilification in Aristophanes and the orators, and are often found in company with words connoting shamelessness (ἀναίσχυντος Ar. *Ach.* 288, *Frogs* 465, Dem. 43.39, ἀναιδής e.g. Dem. 8.68) and audacity (θρασύς e.g. Dem. 21.2, Aeschin. 1.189, τολμηρός Ar. *Peace* 182, *Frogs* 465). The Βδελυρός is in this mould: indecent (§2), disruptive (§3), crude (§3), discourteous (§4), over-familiar (§5), tactless (§7), tasteless (§8), and tiresome (§9).

[1] *Definition*

Οὐ χαλεπὸν . . . διορίσασθαι: this is a long-winded expression; cf. def. VII. **παιδιὰ ἐπιφανὴς καὶ ἐπονείδιστος** 'conspicuous and reprehensible tomfoolery'. παιδιά is too mild; ἀπαιδευσία (Herwerden) would tally with ἀμαθία in def. IV. ἐπιφανής is nearer the mark: he regularly makes a spectacle of himself.

2 'On encountering free women to lift up his clothes and display his penis.' **γυναιξὶν ἐλευθέραις**: '"Free", "freeborn", carries a strong emotional charge whenever it is desired to arouse indignation' (Dover 1974: 286). For illustration of this in relation to women, see e.g. Lys. 3.23, Dem. 19.196, Men. *Perik.* 375–6, *Sam.* 577. **ἀνασυράμενος**: VI.2n.

3 'At the theatre to applaud when no one else is applauding and hiss actors whose performance the audience is enjoying, and when the theatre has fallen silent to raise his head and belch, so that he may make the spectators turn round.' **κροτεῖν . . . καὶ συρίττειν**: for clapping (LSJ κροτέω II.2, *CGL* 3) and hissing in the theatre, see Pickard-Cambridge 1968: 272–3. **ὅταν . . . παύωνται**: the present subjunctive indicates a state of cessation: he applauds in the intervals between the applause of others. An aorist subj. παύσωνται (Schneider) would denote 'when they

have ceased’: he applauds as soon as the others stop. This sense is inferior. For the tenses, see KG I 185–6, Goodwin §§87–93. **ἀνακύψας ἐρυγεῖν**: by raising his head (XXV.2n.) he makes the belch more audible. **τοὺς καθημένους**: a regular expression, which may designate spectators in the theatre (Hegesippus Com. fr. 1.29), members of the Assembly (Ar. *Peace* 932, *Eccl.* 94, Dem. 6.3, 8.30), jurors in court (XXIX.5, Andoc. 1.139, Dem. 58.25), or some other official body (Thuc. 5.85).

4 πληθούσης τῆς ἀγορᾶς ‘when the market is full’. This often indicates merely the time of day (‘forenoon’ LSJ ἀγορά IV, ‘mid-morning’ *CGL* πλήθω 3), but here it adds a further important detail. Because the market-place is full there will be other customers. Why this is significant becomes clear at the end of the sentence. **προσελθὼν πρὸς τὰ κάρυα ἢ τὰ μύρτα ἢ τὰ ἀκρόδρυα** ‘going to the shops which sell nuts, myrtleberries or fruit’. The name of saleable goods, with article, commonly stands for the place where they are sold: e.g. Ar. *Knights* 1375, *Clouds* 1065, *Wasps* 789, *Birds* 13, 1288; Arnott on Alexis fr. 47.8. The precise sense of ἀκρόδρυα is hard to pin down (our sources are confusing and contradictory). It appears to be a general term for: (i) fruits grown on the branches of trees (ἀκρο- referring to ‘outer surfaces’ of trees, not ‘upper branches’, as LSJ), i.e. ‘tree fruits’, including nuts (*CGL* 1); (ii) the trees which bear them (*CGL* 2). **ἑστηκὼς τραγηματίζεσθαι, ἅμα τῶι πωλοῦντι προσλαλῶν** ‘to stand nibbling away while chatting idly to the shopkeeper’. Now we see why we were told that the market is full. By staying to eat his fruit at the counter he deprives other customers of room. By diverting the shopkeeper with idle chatter he deprives them of his attention. τραγηματίζεσθαι means ‘eat τραγήματα’ (also called τρωγάλια), foods that can be nibbled (the root of both is τρώγω ‘nibble’), normally as a dessert (Arnott on Alexis fr. 168.2, Olson on Ar. *Peace* 771–2). We are not to suppose that (like the Ἀναίσχυντος at IX.4) he has pilfered them. For πωλεῖν, see X.7n.

5 ‘To call out the name of (lit., call out by name) a passer-by with whom he is not acquainted.’ **παριόντων** (z) is more pointed than παρόντων (AB): he calls out the name of a passer-by rather than addresses by name someone who is present in the shop. We have finished with the shop, and a new scene begins here.

6 καὶ σπεύδοντας δέ ποι ὁρῶν < . . . ‘And when he sees people hurrying somewhere on urgent business . . .’. The supplement <περιμεῖναι κελεῦσαι> (z), ‘to tell them to wait’, which has been generally accepted, makes no clear point about his behaviour.

7 'And to go up to a man who is leaving court after losing an important case and offer his congratulations.' **ἡττημένωι . . . μεγάλην δίκην**: cf. Dem. 21.88 μεγάλην . . . ὦφλε δίκην. Perfect ἡττημένωι is needed (in place of AB's present), since the reference is to a specific event; cf. I.2n. For the singular part. without the definite article (when no specific person has been mentioned), cf. XII.2, 4, 7, 8, XVI. 14, XX.2; plural, VI.2–3n.

8 'To buy food for himself and hire pipe-girls and then show the food he has bought to people who run into him and invite them to come and join him for it.' He has the bad taste to show his meal to strangers in the street and invite them to share it and (by implication) the girls who will enliven it. **ὀψωνεῖν**: IX.4n. **αὐλητρίδας**: they were hired for sex, as well as music, as can be seen from XX.10 (hired from a πορνοβοσκός) and e.g. Men. *Perik.* 340 (coupled with πορνίδιον), Aeschin. 1.42, 75. **δεικνύειν**: the form (an alternative to the normal δεικνύναι) is well attested in literary texts (e.g. Xen. *Cyr.* 8.1.21, Dem. 2.12, Alexis fr. 115.25) but is absent from Attic inscriptions (Threatte 1996: 621–3). Cf. X.13 χρηννύειν.

9 'And to go and stand by the barber's shop or the perfumer's and explain that he intends to get drunk.' Barbers' shops and perfume-shops were traditional venues for loungers and gossips. Theophrastus is reputed to have called barbers' shops 'winelesss symposia', because of 'the chatter of the those sitting there' (Plut. *Mor.* 679A = Theophr. fr. 577). See further (for barbers' shops), e.g. Lys. 23.3, Ar. *Birds* 1441, *Wealth* 338; (perfume-shops) Ar. *Knights* 1375, Dem. 34.13; (both together) Lys. 24.20, Dem. 25.52; cf. epil. VI n. (unspecified ἐργαστήρια as places of talk). See also Lewis 1995, 1996: 15–18. **προσστάς**: this compound (which must replace προστάς AB) means 'go and stand', as Ar. *Peace* 1183 προσστὰς (προστὰς MSS) πρὸς τὸν ἀνδριάντα, Xen. *Oec.* 10.10 πρὸς . . . τὸν ἱστὸν προσστᾶσαν (προστ- MSS), Plato Com. fr. 201.3 προσίσταταί μου πρὸς τὸ βῆμα Μαντίας (*CGL* προσίσταμαι 1).

XII
THE TACTLESS MAN

Introductory Note

Ἄκαιρος describing a person occurs first here (if we discount Xen. *Eq. mag.* 7.6, 'ill-suited', with infin.), next in Herodas 6.80 ἄκαιρον οὐ πρέποντ' εἶναι ('one must not be tactless'); later instances are cited by Headlam on the latter passage and by LSJ Rev. Suppl. ἀκαιρία is used of personal behaviour by Pl. *Symp.* 182a ὁρῶντες αὐτοῦ τὴν ἀκαιρίαν καὶ ἀδικίαν; the converse

εὐκαιρία 'tact' by Men. *Dysk.* 128–9 πρὸς πάντα πράγματ' ἐστὶ πρακτικώτερον | εὐκαιρία. ἀκαιρία is a failure to do 'what is proper, appropriate, just right' (καιρός, as defined by Barrett on Eur. *Hipp.* 386–7; see also Trédé 1992). The Ἄκαιρος is a man whose actions do not suit the circumstances. These actions stem not from deliberate perversity but from thoughtlessness or misjudgement.

[1] *Definition*

ἐπίτευξις <χρόνου> λυποῦσα τοὺς ἐντυγχάνοντας 'choosing a time which annoys the people who come one's way'. ἐπίτευξις 'hitting the mark, attainment' takes a gen. in [Pl.] *Def.* 413c εὐκαιρία χρόνου ἐπίτευξις ἐν ὧι χρὴ παθεῖν τι ἢ ποιῆσαι. Here without gen. it makes no sense. The writer must have added <χρόνου>, from [Pl.] *Def.*, where the choice of ἐπίτευξις may have been suggested by the expression καιροῦ τυγχάνειν (Soph. *El.* 31 and elsewhere). But the imitation of [Pl.] *Def.* is maladroit, since ἐπίτευξις χρόνου suits negative ἀκαιρία less well than positive εὐκαιρία. λύπη reappears in def. xix, xx; cf. also Isoc. 1.31 τὸ γὰρ ἄκαιρον πανταχοῦ λυπηρόν. The definition appears to imply (inappropriately) an intention to annoy.

2 'To come up to a person who is busy and start a discussion.' **ἀσχολουμένωι**: for the singular part. without article (as §4, §7, §8), see xi.7n. **ἀνακοινοῦσθαι**: cf. iv.3.

3 'To go revelling to the house of his beloved when she is ill with a fever.' This is an amusing variation on the motif that women feign illness to put off lovers (Alexis fr. 150.10–11, McKeown on Ov. *Am.* 1.8.73–4). **τὴν αὑτοῦ ἐρωμένην**: elsewhere she is called ἑταίρα (xvii.3, xxvii.9). **κωμάζειν**: to rampage through the streets at night, accompanied by drunken friends, with the aim of pounding on the woman's door or serenading her (*CGL* κωμάζω 2); cf. xxvii.9.

4 'To approach a man who has been adjudged to have forfeited a security deposit and ask him to stand as surety for him.' **δίκην ὠφληκότα ἐγγύης**: lit. 'who has lost a case involving a security deposit'. See *CGL* ὀφλισκάνω 3; cf. epil. viii n. ἐγγύη is money deposited as a guarantee (of a financial transaction by another or of his appearance in court). It was required of a non-citizen in both public and private transactions (MacDowell 1978: 76, 239, Millett 1991: 227–8), and of a citizen who contracted a debt to the state (MacDowell 1978: 167). The guarantor has forfeited the money because the person for whom he stood surety has defaulted. **αὑτὸν**

ἀναδέξασθαι 'take him on', 'take responsibility for him', in the sense 'be surety for him' (*CGL* 8). The verb has the same sense and construction as ἐγγυᾶσθαι, and (with ἐγγύης preceding) is used here for variation.

5 'To arrive to give evidence after a case has already been decided.' A litigant chose his own witnesses. A witness gave evidence before the case came to court, and then confirmed it in court. His function was to support the litigant; an absent witness lets the litigant down. See Harrison 1970: 136–47, MacDowell 1978: 242–7, Todd 1990. **παρεῖναι**: v.3n. **τοῦ πράγματος**: the noun, in a legal context, is virtually 'case' (xiii.3, xxix.5, *CGL* 12).

6 'When invited to a wedding to deliver a tirade against the female sex.' Tirades against women as a sex are not uncommon in literary texts (e.g. Semonides fr. 7 West, Eur. *Hipp.* 616–50). To deliver one in response to a wedding invitation is ungracious in its timing. **γάμους**: the plural, of a single wedding (as xxii.4), is regular (LSJ i, *CGL* 2). **τοῦ γυναικείου γένους**: a poetical expression (Aesch. *Sept.* 188, Eur. *Med.* 418, *IT* 1298, *Phoen.* 356), rare in prose (Pl. *Rep.* 5.455c, 10.620a).

7 'To invite a person who has just come back from a long journey to go for a walk.' **ἥκοντα ἄρτι**: ἄρτι is regularly placed after the participle which it qualifies.

8 'Liable to bring along to a person who has already completed a sale a buyer offering more.' He is acting in the recognised capacity of go-between or broker (προπράτης, προπράτωρ, προπώλης). **δεινός**: i.6n. **πεπρακότι**: dat. perf. part. of πέρνημι.

9 'When the audience has taken the point, to get up to explain it all over again.' The precise situation is left unclear – it is presumably a public meeting of some kind. **ἀκηκοότας καὶ μεμαθηκότας**: for the participles without article, see vi.2–3n. The second part. amplifies the first (vi.4n.) and casts the hearers in the role of μαθηταί, just as διδάξων casts the speaker in the role of διδάσκαλος. **ἀνίστασθαι ἐξ ἀρχῆς διδάξων**: from Homer onwards ἀνίστασθαι is the regular term for 'rise to speak' (xiii.2, xxviii.5) and in Attic is often combined with a future participle.

10 'And to try enthusiastically to secure what one does not want but has not the heart to refuse.' This could equally well be an illustration of περιεργία (xiii). But it is also ἀκαιρία, because such keen

concern is not suitable in the circumstances (given the other's reluctance). **προθύμως . . . ἐπιμεληθῆναι**: cf. Xen. *Mem.* 2.8.6, *Cyr.* 4.2.37. πρόθυμος (AB) with infin. would be unique (VI.8n.), and especially displeasing so soon after δεινός in §8. **μὴ βούλεταί τις γενέσθαι αἰσχύνεται δὲ ἀπείπασθαι**: the balanced antithesis and homoeoteleuton, uncharacteristic of Theophrastus, are reminiscent of Gorgias and the orators (Denniston 1952: 70–3, 135–6).

11 'To arrive with a request for payment of interest from people who are engaged in a sacrifice and incurring heavy expense.' It was illegal to distrain on (i.e. seize the possessions of) a defaulting debtor on days of public festival (Dem. 21.10–11, with MacDowell ad loc.). To disturb a sacrifice and feast with a demand for payment of interest, while not illegal, is anti-social. **θύοντας καὶ ἀναλίσκοντας**: the second part. amplifies the first (as §9), probably in the sense 'sacrificing and spending money (on the sacrifice)', rather than 'sacrificing and consuming (the sacrifice)'. ἀναλίσκειν is found without object in the sense 'spend' (LSJ I.1, *CGL* 1); in the sense 'consume', only with object (LSJ I.3, *CGL* 7). The expense of a sacrificial animal and the accompanying feast might be high (IX.3n., XXI.7n.); and expense is more pertinent than consumption.

12 'To stand watching while a slave is being whipped and announce that a boy of his own once hanged himself after such a beating.' The remark is tactless: it is tantamount to telling the master that he is in danger of driving his slave to suicide. Whipping was the regular punishment for slaves (Hunter 1994: 154–73).

13 'When he assists at an arbitration, to put the parties at loggerheads, though they are both eager for a reconciliation.' How he puts the parties at loggerheads is left to be inferred – perhaps by thoughtlessly reminding them of their differences, after they have patched them up. **παρών**: here the verb indicates only attendance, not support, by contrast with V.3, where a dative of person expresses the party supported. This leaves it open whether he has been called as a supporter by one party or as the 'common' arbitrator (V.3n.). **συγκρούειν** is not absolute ('clash' LSJ I.3); ἀμφοτέρους is the implied object (*CGL* 4).

14 'When he wants to dance, to take hold of a partner who is still sober.' The occasion will be a symposium. The dancing should not begin until those present are drunk. Cf. VI.3, XV.10. **μηδέπω**: μη- marks the part. μεθύοντος as concessive, 'although not yet drunk' (see on I.5 μὴ πωλῶν).

XIII
THE OVERZEALOUS MAN

Introductory Note

The Περίεργος tries too hard. He has no sense of proportion and does not know when to stop. He exceeds his own capacities or the requirements of the case. This kind of περιεργία is not 'intermeddling with other folk's affairs' (LSJ). What the Περίεργος does he overdoes, and when this affects others he may be called meddlesome; but to meddle with others is not his aim, and not all of his actions have others in view. 'Officiousness' (Jebb, Edmonds) is a less satisfactory translation than 'overdoing it' (Vellacott) or 'overzealousness' (Rusten).

[1] *Definition*

Ἀμέλει: II.9n. **προσποίησίς τις λόγων καὶ πράξεων μετ᾽ εὐνοίας** 'well-intentioned appropriation of words and actions' (Rusten), an inept expression, similar in language and structure to the unsatisfactory def. I. The phrase μετ᾽ εὐνοίας appears in [Pl.] *Def.* 413b, but is very common elsewhere.

2 'To stand up and promise what he will not be able to deliver.' Perhaps the reverse of XXII.3, where the Ἀνελεύθερος gets up and leaves when ἐπιδόσεις (emergency donations) are being promised in the Assembly. The Περίεργος gets up and promises something (such as an ἐπίδοσις) which he cannot perform. **ἐπαγγέλλεσθαι** is regular in connection with ἐπιδόσεις (Kuenzi 1923: 3, 16, 59). **ἀναστάς**: this part. is added to a verb of speaking with formulaic regularity (e.g. Eur. *Or.* 885, Thuc. 6.41.1, Lys. 12.73). **ἃ μὴ δυνήσεται**: without infin., as Eur. *IT* 62 and *IA* 1215 ταῦτα γὰρ δυναίμεθ᾽ ἄν.

3 'When it is agreed that his case is a fair one, to intensify his efforts and be refuted.' When he ought to rest his case, he persists in arguing it, and gives his opponents the opportunity to demolish it. **τοῦ πράγματος**: here perhaps not so much 'legal case' (XII.5n.) as (more generally) an issue for which he has to make a case. **ἐντείνας**: intrans., as Eur. fr. 340.2; cf. *CGL* 4, also VIII.7 ἐπεντείνειν. **ἐλεγχθῆναι**: for the pass., of a person, 'be refuted or confuted', cf. Pl. *Tht.* 162a (LSJ II.4, *CGL* 4).

4 'To make his slave mix more than the company can drink.' **κεράσαι**: 'mix', 'dilute with water' (LSJ I.1, *CGL* 1), preparatory to drinking

(IV.6n.). **ὅσα**, neut. pl., refers loosely to 'cups' (this verb regularly takes 'cup' and the like as object). But ὅσον (z, Navarre), *sc.* οἶνον, a natural ellipse (Antiphanes fr. 25.3, Men. *Sam.* 673), could be right.

5 'To step between brawlers even though they are strangers to him.' **διείργειν**, whose subject is normally solid or natural obstructions (such as battlements, rivers, ravines), suggests that he interposes himself as a physical barrier between the brawlers. Similarly, Pl. *Laws* 9.880b: if a person sees an older man being struck by a younger, he must intervene (διειργέτω, with object understood). Contrast Xen. *Lac. pol.* 4.6 διαλύειν . . . τοὺς μαχομένους, a less expressive verb. **οὓς οὐ γιγνώσκει**: οὐ should perhaps be replaced by μή (Navarre), the neg. used in comparable expressions at III.2, XI.5, and always in relative clauses (§2, XII.10, XXX.20).

6 'To lead people on a short cut, then be unable to discover where he is heading.' To abandon the main road, in the hope that a path will provide a short cut, is proverbially unwise (*CPG* I 437 ὁδοῦ παρούσης τὴν ἀτραπὸν μὴ ζήτει). **ἀτραπὸν ἡγήσασθαι** (an expression recurring in Diod. Sic. 30.5, Paus. 1.4) is like ὁδὸν ἡγεῖσθαι 'lead on a route' (e.g. Hom. *Od.* 10.263, Hdt. 9.15.1; LSJ I.1.c, *CGL* 1), ὁδὸν ἡγεμονεύειν (e.g. Hom. *Od.* 6.261; LSJ I, *CGL* 1). For this type of accus., see KG I 312–13, Smyth §1581; XVI.3 τὴν ὁδὸν . . . πορευθῆναι is of the same type.

7 'To go to the commander-in-chief and ask him when he intends to get into battle formation and what will be his orders for the day after next.'

8 'To tell his father that his mother is already asleep in the bedroom' is apparently tantamount to telling him that it is past his bedtime.

9 'When the doctor orders him not to give wine to the invalid, to say that he wishes to do an experiment, and to give the poor man a good drink.' **ὅπως μὴ δώσει**: for the construction, see Goodwin §355, Smyth §2218. **τῶι μαλακιζομένωι**: I.4n. **διάπειραν λαμβάνειν**: similarly, Dem. 56.18, Plut. *Theseus* 30.1; and commonly πεῖραν λ- (LSJ πεῖρα I.1, *CGL* 2). **εὖ ποτίσαι**: the verb ποτίζειν (elsewhere used of 'watering' animals or plants) is used in medical contexts by Arist. *Phys.* 2.199ª34 ἐπότισεν ὁ ἰατρὸς τὸ φάρμακον, Machon fr. 1.4–5 πεπότικε . . . ὥσπερ ἰατρός μ' . . . ἃ δεῖ, and probably Arist. *Eth. Nic.* 3.1111ª13–14 ἐπὶ σωτηρίαι ποτίσας (Bonitz: παίσας MSS: πίσας Bernays). For εὖ, cf. II.12, XX.9. **τὸν κακῶς ἔχοντα**: κακῶς ἔχειν regularly means 'be unwell' (again at XXII.6). The antithesis εὖ . . . κακῶς has a hint of humour.

10 ‘To inscribe on a dead woman’s tombstone the names of her husband, her father, her mother, her own name and where she comes from, and add “They were estimable, one and all”.’ In non-verse epitaphs it was customary to inscribe on the tombstone of an Athenian woman her own name and that of her father and his deme, and, if she was married, the name of her husband and his deme, either in addition to or instead of her father. Her mother was never named, her deme hardly ever. The epithet χρηστός/χρηστή was sometimes added on the tombs of slaves, very rarely of metics, never of Athenians. See Hicks 1882: 141–3, Lane Fox 1996: 149–50. There is no indication whether this woman is Athenian or foreign. If she is foreign, the epithet will appropriately record where she came from (ποδαπή); so that while it will lack the economy due to an Athenian woman (whose mother would not be named), only the commendation of the whole family as χρηστοί can be called extravagant. If, on the other hand, she is Athenian, her mother is additionally superfluous; so too is her place of origin, whether we take that to refer to her deme or to Athens (see below on ποδαπή). This is much more amusing: he treats an Athenian woman and her family to an extravagance of style suited only to foreigners and slaves. **ποδαπή**: a term of general inquiry about origins, normally racial or civic. Sometimes (what confirms that it is essentially general) it is given more precise focus by the addition of words for race (Ar. *Peace* 186, *Birds* 108) or city/country (Ar. *Thesm.* 136 (Aesch. fr. 61), Eur. *Cyc.* 276–7, *IT* 246). In the fourth century, and perhaps even earlier, it came to be used as equivalent to ποῖος (Olson on Ar. *Ach.* 767–8). Here it suits the purpose of Theophrastus that it should be applicable to an inquiry about deme no less than city or race. ποτ- (AB) is the later spelling (Arnott on Alexis fr. 94.1).

11 ‘To tell the spectators “I am an old hand at oath-taking”.’ **τοὺς περιεστηκότας**: the regular expression for the spectators who stand around the edges of the law-court (Ar. *Ach.* 915 and commonly in the orators; *CGL* περιίσταμαι 3, Whitehead on Hyp. *Dem.* 22). The expression is also used of (foreign) spectators at meetings of the Assembly (Aeschin. 3.224, Din. 2.15, 3.1) and spectators at a performance by sophists (Isoc. 12.19). Oaths might be sworn in court by witnesses (in homicide cases, always; in other cases, only when requested by a litigant) or by litigants themselves (Harrison 1970: 150–3, MacDowell 1963: 90–100, 1978: 119, Plescia 1970: 40–57, Gagarin 2007). So perhaps, as litigant or witness, he is speaking to the spectators in court. A litigant might solicit the spectators’ sympathy (e.g. Dem. 18.196). But a litigant or witness who informs them that he has often sworn oaths abuses their interest and over-dramatises his role. Perhaps he implies (with a touch of vanity and self-importance) that his oath is to be trusted, because his many past oaths have never

been found false. But while the language suits (indeed suggests) a court, it does not exclude scenes other than a court: πρὸς τοὺς περιεστηκότας is a degree less explicit than ἐπὶ δικαστηρίου (XXIX.5) would have been. Oaths were commonly sworn out of court, and we may, if we choose, imagine an oath sworn in a public place in connection with some private transaction. Then τοὺς περιεστηκότας will refer to bystanders who, because they are addressed by the oath-taker, become, as it were, his audience. **ὅτι**: introducing direct speech (II.8n.)

XIV
THE OBTUSE MAN

Introductory Note

Ἀναισθησία and ἀναίσθητος are frequently applied, in a spirit of criticism or abuse, to an unperceptiveness which is conceived as being akin to stupidity. Aristotle has a specialised application: in the enjoyment of pleasure, where σωφροσύνη is the mean and ἀκολασία is an excess, a deficiency is ἀναισθησία 'insensibility' (*Eth. Nic.* 2.1104^{a}24, 1107^{b}4–8, 1108^{b}20–2, 1109^{a}3–5, 1119^{a}1–11, *Eth. Eud.* (e.g.) 2.1221^{a}2, 19–23). For Theophrastus, ἀναισθησία indicates a general unperceptiveness or lack of sensitivity to present circumstances. The Ἀναίσθητος is sometimes obtuse or stupid, sometimes forgetful, absent-minded, inattentive, always unfocused and out of touch.

[1] *Definition*

ὡς ὅρωι εἰπεῖν: def. V n. **βραδυτὴς ψυχῆς ἐν λόγοις καὶ πράξεσιν** 'slowness of mind in speech and action'. The notion of 'slowness' in learning is found in Pl. *Chrm.* 159e, 160b, [Pl.] *Def.* 415e; of 'slowness' in what may be either learning or perception in Pl. *Phdr.* 239a, Ar. *Clouds* 129–30, Ariston fr. 14, VIII Wehrli (βραδὺς καὶ δυσαίσθητος). The Ἀναίσθητος is not slow in learning. He is slow in perception; but there is more to him than that. For 'speech and action', see def. I n.

2 'After doing a calculation with the counters and computing the total, to ask the person sitting next to him "What does it come to?"' **ταῖς ψήφοις**: counters used in calculations on the abacus (a ruled board). Cf. XXIII.6, XXIV.12, Hdt. 2.36.4 λογίζονται ψήφοισι, Ar. *Wasps* 656 λόγισαι φαύλως, μὴ ψήφοις ἀλλ' ἀπὸ χειρός ('make a rough calculation, not with counters but on your fingers'); cf. *BNP* I 2–3. **"Τί γίγνεται;"**: the subject is κεφάλαιον. Cf. XXIII.5, LSJ γίγνομαι I.2a, *CGL* 3.

3 ‘When he has a lawsuit to defend and is on the point of going to court, to forget about it and go into the country.’ **ταύτην εἰσιέναι μέλλων**: for εἰσιέναι δίκην, of a litigant, see LSJ εἰσέρχομαι II.2, *CGL* 7.

4 ‘When he goes to watch a play, to be left asleep all alone.’ His solitary stupor in an empty theatre is a fine comic touch. It is easy to fall asleep in the modern theatre, when attention flags. But this man falls asleep on a stone bench, and is not woken even by the noise and jostle of the departing audience. θεωρῶν is not ‘while watching the play’ (which would be incompatible with what follows), but ‘as a theatre-goer’ (VII.8n.).

5 ‘After a large meal, when he gets up and is on his way to the lavatory during the night, to be bitten by his neighbour’s dog.’ He wakes up the neighbour’s dog during the night, probably by blundering about in the street, looking for the lavatory. Although chamber pots might be used for defecation (e.g. Ar. *Peace* 1128, *Eccl.* 371), it was normal to go outside (Ar. *Clouds* 1384–90), even at night (*Ach.* 1168–70, *Thesm.* 483–9, *Eccl.* 313–26). The Athenian lavatory (in such houses as had one) was likely to be a pit in the courtyard or just outside it. **τῆς νυκτὸς [καὶ] ἐπὶ θᾶκον ἀνιστάμενος**: καί must be deleted, since τῆς νυκτός belongs not with the preceding πολλὰ φαγών but with ἀνιστάμενος. The phrase ἐπὶ θᾶκον ἀνιστάμενος does not mean ‘as he is getting up from bed to go to the lavatory’ (his neighbour’s dog does not bite him in his bedroom), but ‘as he got up and went to the lavatory’. The present part. ἀνιστάμενος represents an imperfect indic. ἀνίστατο (KG I 143–4, 200, Goodwin §140, Smyth §1872a.1; similarly §13 λέγοντος representing ἔλεγε), regular in expressions of this kind: Pl. *Phd.* 116a ἀνίστατο εἰς οἴκημά τι ὡς λουσόμενος ‘he got up and went into a room to bathe’ (LSJ ἀνίστημι B.II.1), Xen. *Hell.* 2.4.6, 7.1.16 ἀνίσταντο ὅποι ἐδεῖτο ἕκαστος (‘they got up and went where they needed to go’, a euphemism for finding a place to relieve oneself). Similarly, Hippocr. *Epid.* 7.47.2 (V 416 Littré) ἐπὶ θᾶκον ἀνίστατο, 7.84.5 (V 442) ἐπὶ θᾶκον ἀναστάς. **ὑπὸ κυνὸς τῆς τοῦ γείτονος**: the gen. without article (κυνός ‘a dog’) is given definition by the following phrase (art. τῆς + attributive gen. τοῦ γείτονος ‘his neighbour’s’). Similarly, Hdt. 5.50.1 θαλάσσης τῆς Ἰώνων, Thuc. 4.1.2 ἔχθος τὸ Ῥηγίνων, Xen. *Anab.* 6.4.19 σκηνὴν . . . τὴν Ξενοφῶντος (KG I 618, Smyth §1161 n. 1; cf. Stein 2010: 207).

6 ‘When he has acquired <some item> and stored it away himself, he searches for it and is unable to find it.’ **λαβών** (IX.4n.) needs an object; for <τι>, cf. I.5, II.4, IV.6, VII.10, X.7, XV.4, XVIII.9, XXIV.7, XXX.18.

7 Lit. ‘When it has been reported to him that a friend of his has died, so that he may attend, putting on a grim face and bursting into tears, to say “Good

luck to him!"' **ἀπαγγελθέντος**: neut. sing. passive part. as gen. absolute, like XXII.9 διηγγελμένου, Thuc. 1.74.1 δηλωθέντος, 6.58.1 ἀγγελθέντος, Aeschin. 1.43 ἐξαγγελθέντος (also neut. pl., Thuc. 1.116.3, Xen. *Cyr.* 6.2.19, Dem. 50.17). Not active ἀπαγγέλλοντος (AB). When an indefinite personal subject is unexpressed, only the plural is used (as XIX.8 εὐχομένων καὶ σπενδόντων, XXX.18, 20); when the sing. is used the unexpressed subject is a definite person (KG II 81–2). **ἵνα παραγένηται**: this probably implies attendance at the πρόθεσις (laying out of the corpse) as well as the funeral (so Dem. 43.64; Kurtz and Boardman 1971: 143–6, Garland 1985: 23–34). Contrast XVI.9. "**Ἀγαθῆι τύχηι**" 'With fortune's blessing', not in the sense 'Heaven be praised!' (Jebb), but 'Good luck to him!' The expression always has future reference, whether it is used as an interjection, without verb (as here, Men. *Dysk.* 422, *Epitr.* 223, *Kith.* 40, *Sam.* 297), or (more commonly) with verb (most often imperative); LSJ τύχη III.4, *CGL* 6.

8 'Also apt to get witnesses in support when he is taking repayment of money which is owed to him.' It was natural to have witnesses when making a loan or repayment (e.g. Ar. *Clouds* 1152, *Eccl.* 448, Lys. 17.2). The payer needs proof that he has paid. But for the recipient to bring in witnesses is obtuse: he needs no proof that he has been paid. The Ἄπιστος is similarly perverse: he has witnesses present when he asks for payment of interest (XVIII.5n.). **δεινός**: I.6n. **μάρτυρας παραλαβεῖν**: this ought to mean more than 'call (in) witnesses' (Jebb, LSJ παραλαμβάνω II.1); rather, 'take (witnesses) as assistants, supporters' (LSJ ibid.; cf. *CGL* 11). Possibly παραλαβεῖν is a mistake for παρακαλεῖν (LSJ II.2, *CGL* 3), the change being attributable to the influence of the preceding ἀπολαμβάνων.

9 'When it is winter, to get into an argument with his slave for not buying cucumbers.' **τῶι παιδὶ μάχεσθαι ὅτι**: same expression XXIII.8. For the sense of μάχεσθαι, see VI.4n.; for ὅτι 'because', II.3n. **ἠγόρασεν**: the verb ἀγοράζειν, often used in a general sense 'buy' (as V.8, IX.5), here (and XVI.10) retains something of its original sense 'go to the market (ἀγορά) and buy' (Chadwick 1996: 35–9, *CGL* 1–2). For shopping by slaves, see IX.4n.

10 'To tire out his children by making them wrestle with him and run races (against him).' This is ἀναισθησία because he takes no account of his greater strength.

11 'In the country . . . when he is boiling lentil soup, to put salt into the pan twice and make it inedible.' **ἐν ἀγρῶι †αὐτοῖς†**: why he should be making lentil soup 'in the country' (or 'on his land/farm') rather than indoors is unclear. Wherever he is, we do not expect him to be making it for his children (to whom αὐτοῖς would have to refer). ἐν ἀγρῶι would

have point if he was making it for people working on his land: cf. IV.3 τοῖς παρ᾽ αὑτῶι ἐργαζομένοις μισθωτοῖς ἐν ἀγρῶι. Since lentils were cheap, lentil soup was the poor man's dish (Ar. *Wealth* 1004; Wilkins 2000: 13–16, Dalby 2003: 194) and might appropriately be served to farm-workers. So it is possible that αὐτοῖς conceals a participle, to be taken with ἐν ἀγρῶι. Alternatively, αὐτός (Casaubon), suggesting that he has to make his own soup, because, being in the country, he has no cook. αὐτ<ὸς μισθωτ>οῖς (Stefanis), 'himself, for his hired labourers', would give it further point. **χύτραν**: X.5n.

12 'When it is raining, to say "How sweetly the stars smell", when everyone else says "the earth".' He attributes the smell to the stars, because rain falls from the sky, where the stars are. Cf. William Blake, *The Tyger*, 'When the stars . . . watered heaven with their tears'. **ὕοντος τοῦ Διός**: cf. XVII.4 ὕει (*sc.* Ζεύς), III.3 εἰ ποιήσειεν ὁ Ζεὺς ὕδωρ πλεῖον. Zeus as subject of ὕειν belongs to poetry or popular speech: e.g. Hom. *Il.* 12.25, *Od.* 14.457, Hes. *Op.* 488, Ar. *Clouds* 1279–80, Men. *Mis.* 50–1, 55–6 Arnott (p. 353 Sandbach); cf. West on Hes. *Op.* 416. In prose the name is normally absent. See also on XXV.2 τὰ τοῦ θεοῦ. **Ἡδύ γε τῶν ἄστρων ὄζει**: for the impersonal construction with gen. ('there is a sweet smell of'), see LSJ ὄζω II, *CGL* 3; for γε, VII.3n **ὅτε δὴ καί**: for ὅτε with an adversative nuance, 'when, whereas', cf. Hom. *Od.* 12.22; for ὅτε δή, KG II 131, Denniston 219–20. ὅτε δὴ καί is regular in epic and later prose; in earlier prose, Xen. *Hell.* 5.1.28. Here καί (om. A) 'emphasizes the fact that the relative clause contains an addition to the information contained in the main clause' (Denniston 294; cf. Barrett on Eur. *Hipp.* 258–60). **τῆς γῆς** (for πίσσης 'pitch' AB) is commended by Hdt. 3.113.1 ἀπόζει . . . τῆς χώρης τῆς Ἀραβίης θεσπέσιον ὡς ἡδύ, Cratinus Iun. fr. 1.1–2 ἐνθυμεῖ δὲ τῆς γῆς ὡς γλυκὺ | ὄζει . . .; .

13 'When someone remarks "You can't imagine how many bodies have been taken out to the cemetery through the Erian Gates", to say to him "I wish you and I could have such a windfall".' **Πόσους οἴει . . . ;** is a regular turn of phrase (e.g. Ar. *Peace* 704 πόσ᾽ ἄττ᾽ οἴει γεγενῆσθαι . . .;). Though phrased as a question, it amounts to an awed exclamation (cf. VIII.9n.). **Ἠρίας πύλας**: the name is restored here on the basis of *Etym. Gen.* AB (= *Etym. Magn.* 437.19–20) Ἠρίαι (Meursius: Ἠρία· αἱ MSS: Ἠριαῖαι Sylburg) πύλαι Ἀθήνησι· διὰ τὸ τοὺς νεκροὺς ἐκφέρεσθαι ἐκεῖ ἐπὶ τὰ ἠρία, ὅ ἐστι τοὺς τάφους, 'Erian gates at Athens, (so called) because that is where the corpses are taken out to the ἠρία, i.e. graves'). A gate of this name is otherwise unknown. Archaeologists have identified it with the remains of a gate in the north-west of the city wall, on the road to a large cemetery (Travlos 1971: 159 and Fig. 219, Kurtz and Boardman 1971:

94–5, with Map 4, Wycherley 1978: 17, 256–7). A 'Sacred Gate' (ἱεράς AB) is attested only once, in Roman times (Plut. *Sulla* 14.5). If a gate of this name existed in the fourth century, it will presumably have been the starting point of the ἱερὰ ὁδός to Eleusis. **ἐξενηνέχθαι**: see LSJ ἐκφέρω I.2, *CGL* 3. "**Ὅσοι ἐμοὶ καὶ σοὶ γένοιντο**": lit. "As many as I wish might accrue to you and me".

XV
THE SELF-CENTRED MAN

Introductory Note

The αὐθάδης pleases himself: [Arist.] *Mag. mor.* 1.1192^{b}33–4 ὁ γὰρ αὐθάδης αὐτοάδης τίς ἐστιν, ἀπὸ τοῦ αὐτὸς αὑτῶι ἀρέσκειν. For this etymology, see Chantraine 138, Beekes 168. The word fits the sea, traditionally unresponsive (Eur. *Hipp.* 304–5), or the torturer's iron, wilful and remorseless ([Aesch.] *PV* 64). Tragedy associates αὐθάδεια with, above all, Prometheus ([Aesch.] *PV* 436, 964, 1012, 1034, 1037) and Medea (Eur. *Med.* 104, 621, 1028). Socrates, in refusing to bring tearful children, relatives, and friends to court, denies that he shows αὐθάδεια, but he fears that his refusal will provoke the jurors to be αὐθαδέστεροι towards him (Pl. *Ap.* 34c–d). A father's refusal to treat with suitors prompts the expostulation Ἡράκλεις, αὐθαδίας (Men. *Mis.* 688 Arnott, 287 Sandbach). The αὐθάδης is apt to lack sense or sensitivity (Soph. *OT* 549–50, *Ant.* 1028, Eur. *Med.* 223–4, Pl. *Plt.* 294c), to be proud or conceited (Ar. *Frogs* 1020, Isoc. 6.98, Dem. 61.14, Arist. *Rhet.* 1.1367^{a}38, 3.1406^{b}3), self-opinionated (Hippocr. *Aer.* 24.6 (II 90 Littré)), a misanthrope (Xen. *Cyn.* 6.25, Hippocr. *Medic.* 1 (IX 206)); in manner, neither mild nor good-tempered (Gorg. 82 B 6 DK); in looks, sullen or cloudy (Isoc. 1.15, [Arist.] *Physiogn.* 811^{b}34–5, 812^{a}1).

Aristotle (*Eth. Eud.* 2.1221^{a}8, 27–8) places αὐθάδεια at the opposite end of the scale to ἀρέσκεια 'obsequiousness' (Introd. Note to V). The αὐθάδης lives without regard for others, on whom he looks down (3.1233^{b}35–6). Such a description suits less the Αὐθάδης of Theophrastus than the Ὑπερήφανος (XXIV), or the αὐθάδης of Ariston (fr. 14, I–II, p. 36, 15–26 Wehrli). Elsewhere, without calling him αὐθάδης, Aristotle describes the man who is the opposite of ἄρεσκος: he is surly and quarrelsome, objects to everything, and does not care what pain he causes (*Eth. Nic.* 2.1108^{a}29–30, 4.1126^{b}14–16). This is more like the Αὐθάδης of Theophrastus. In [Arist.] *Mag. mor.* 1.1192^{b}30–5 the ἄρεσκος will consort with anyone, the αὐθάδης (like the Ὑπερήφανος) avoids company and conversation.

The Αὐθάδης of Theophrastus is unsociable and uncooperative, a surly grumbler. The word has not lost its original sense. But the social

context has changed. What comes over, in one setting, as uncompromising self-will, comes over, in the Athenian street, as pettiness and bad temper.

[1] *Definition*

ἀπήνεια ὁμιλίας ἐν λόγοις ‘implacability in social relations displayed in speech’ does not ring true. The adj. ἀπηνής properly implies the harshness which goes with inexorability (e.g. Hom. *Il.* 1.340, Pl. *Laws* 12.950b, Theoc. 22.169). Similarly, the noun ἀπήνεια (first in Ap. Rhod. *Arg.* 2.1202, in prose not before the first century AD). The Αὐθάδης, although he is prone to say no, is not inexorable (in §7 he gives in, with however ill a grace). ἀπήνεια better describes the Ὑπερήφανος (Stein 1992: 197–8). For ὁμιλία, see def. II n. While ἐν λόγοις is apt in def. XXVIII, it is not apt here, since the Αὐθάδης reveals himself not only in speech. We might delete the phrase (Schneider), or supplement it (ἐν λόγοις <καὶ ἐν πράξεσιν> Zell, <καὶ πράξεσιν> Hartung).

2 ‘When asked “Where is so-and-so?”, to reply “Don’t bother me”.’ Cf. XXVIII.2.

3 προσαγορευθεὶς μὴ ἀντιπροσειπεῖν ‘when addressed, not to offer a greeting in return’. Cf. Xen. *Mem.* 3.13.1 ὀργιζομένου . . . ποτέ τινος ὅτι προσειπών τινα χαίρειν οὐκ ἀντιπροσερρήθη, Liv. 9.6.12 *non salutantibus reddere responsum* (with Oakley ad loc.).

4 ‘When he has something for sale, not to tell customers how much he would sell it for but to ask what it will fetch.’ Refusal to name a price breaks the unwritten rules of bargaining (X.7n.). **πωλῶν . . . ἀποδοῖτο**: for the contrast between these verbs, see X.7n. **εὑρίσκει**: cf. Xen. *Oec.* 2.3 πόσον ἂν πρὸς θεῶν οἴει . . . εὑρεῖν τὰ σὰ κτήματα πωλούμενα; (LSJ V.1, *CGL* 9).

5 †τοῖς τιμῶσι καὶ πέμπουσιν εἰς τὰς ἑορτάς: it is generally assumed that this refers to the custom of sending a cut of sacrificial meat to friends who were not present at the sacrifice (XVII.2, Ar. *Ach.* 1049–50, Xen. *Hell.* 4.3.14, Men. *Sam.* 403–4, Plut. *Ages.* 17.5, *Arat.* 15.1, *Them.* 5.1). In this connection πέμπειν is regular; and τιμᾶν might be suitable, as indicating the sender’s esteem for the recipient (Xen. *Cyr.* 8.2.4, *Hiero* 8.3). But the text does not mention food or presents, and πέμπειν calls out for an object (πέμπουσι <δῶρα> or <μερίδα> Navarre). Since εἰς τὰς ἑορτάς means ‘to *or* for the festivals’ (cf. XXVII.4n.), and the article shows that this

means the famous public festivals, perhaps we should be thinking rather of contributions made to public festivals, in the form of liturgies, such as the tribal banquet at the Panathenaea and City Dionysia (XXIII.6n., Parker 1996: 103, 2005: 267). Cf. Lys. 32.21–2 expenditure εἰς Διονύσια and εἰς τὰς ἄλλας ἑορτὰς καὶ θυσίας, Dem. 1.20 λαμβάνειν (*sc.* χρήματα) εἰς τὰς ἑορτάς. But the point of τοῖς τιμῶσι is then unclear. **οὐκ ἂν γένοιτο διδόμενα†**: something appears to be missing, and we do not know what sense to look for. None of the many suggestions carries any conviction.

6 ‘Not to forgive anyone who accidentally . . . or jostled him or trod on his toes.’ The sentence closely resembles Sen. *Ben.* 6.9.1, of a man who conceives a hatred for a person ‘by whom he has been trodden on in a crowd or splashed or shoved in a direction he did not want to go (*a quo in turba calcatus aut respersus aut quo nollet impulsus est*)’. **οὐκ ἔχειν**: perhaps οὐκ <ἂν> ἔχειν (VI.9n.). **†ἀπώσαντι†**, ‘pushed away’, does not aptly describe an involuntary action, nor can it coexist with the following ὤσαντι. It would be appropriate to replace it with a word corresponding to *respersus* in Seneca (cited above), such as πηλώσαντι, ‘muddied (him)’. **ὤσαντι** perhaps suggests an involuntary push caused by the pressure of a crowd. This verb is used, in the middle, of people in a crowd pushing against each other, ‘jostling’ (Theoc. 15.73; LSJ III.2, *CGL* 6, Olson on Ar. *Ach.* 24). **ἐμβάντι**: cf. Theoc. 15.52 μή με πατήσηις.

7 ‘When a friend asks for a contribution to a loan, after saying that he will not give it to come along with it later and say that this is yet further money that he is wasting.’ His change of mind is accompanied by an ungracious quip. **ἔρανον**: an interest-free loan contributed by a group of friends (I.5n.) **εἰσενεγκεῖν**: the standard verb for making one’s contribution (XVII.9, XXIII.6, MacDowell on Dem. 21.101). **εἴπας**: V.2n. **ἀπόλλυσι**: for this verb, of losing money, cf. XXIII.2, *CGL* 11. For the sentiment, cf. Sen. *Ben.* 6.4.6 *cum daret . . . perdere se credidit, non donare.*

8 ‘When he stubs his toe in the street, apt to curse the offending stone.’ **προσπταίσας**: cf. Men. *Dysk.* 91–2 τοὺς δακτύλους [κατέαξα γὰρ] | σχεδόν τι προσπταίων ἅπα[ντας, XIX.3 προσπταίσματα. **δεινός**: I.6n.

9 [ἀναμεῖναι] οὐκ ἂν ὑπομεῖναι πολὺν χρόνον οὐθένα ‘would not wait long for anyone’. For οὐκ ἄν, see §10, VI.9n. The duplication ἀναμεῖναι . . . ὑπομεῖναι (‘endure to wait for’) is unacceptable. It is unclear whether ὑπομεῖναι (if right) means ‘put up with’ (as III.3, VII.10, XXVII.7) or ‘wait for’ (Theognis 1127, Xen. *Anab.* 4.1.21). ἀναμένειν is the commoner verb in the sense ‘wait for’. Instead of deleting ἀναμεῖναι we might substitute it

for ὑπομεῖναι (for ἂν ὑπο- Pasquali). But, if ἀναμεῖναι is original, it is not easy to explain why it was ousted by ὑπομεῖναι; if ὑπομεῖναι is original, ἀναμεῖναι may be explained as a gloss.

10 ‘Would refuse to sing or to recite a speech or to dance.’ The occasion will be a symposium, at which each of these activities was performed: singing, e.g. Ar. *Wasps* 1219ff., *Clouds* 1354ff., Pl. *Prt.* 347c–e, Xen. *Symp.* 7.1; recitation of a speech from tragedy (LSJ ῥῆσις III, *CGL* 2), XXVII.2, Ar. *Clouds* 1371, Aeschin. 1.168; dancing, XII.14n. **οὔτε . . . ἄν**: see on §9.

11 δεινός: I.6n. **τοῖς θεοῖς μὴ <συν>επεύχεσθαι** ‘to fail to join in prayers to the gods’. The sense required was seen by Parker 2006: 310, who refers to Thuc. 6.32.2 (ξυνεπεύχεσθαι, of a crowd engaging in collective prayer in response to an invitation by officials conducting a public ceremony; cf. Pulleyn 1997: 173–8). For this sense, <συν>επ- is indispensable. The only sense of ἐπεύχεσθαι which might suit the context is ‘offer thanks (to the gods)’, as Soph. *OC* 1024 (LSJ I, *CGL* 6). But this is not specific enough (we need to be told for what he is failing to thank the gods), and it is not publicly observable or anti-social behaviour.

XVI
THE SUPERSTITIOUS MAN

Introductory Note

In its earliest usage δεισιδαίμων (‘god-fearing’, ‘with religious scruples’) designates a man of conventional piety: e.g. Arist. *Pol.* 5.1314^{b}38–1315^{a}2 (one of the requirements of an effective ruler is ‘to be seen to be especially punctilious in religious matters, since people are less afraid of suffering unlawful treatment from such men, if they think that their ruler is a person with religious scruples (δεισιδαίμων) and pays regard to the gods’). When Aristotle adds that the ruler must appear in this guise ‘without crankiness’ (ἄνευ ἀβελτερίας), he hints at the danger inherent in god-fearing, that it may readily turn into religious mania, paranoia, and superstition. Although δεισιδαίμων and cognates continued to be used in a neutral or favourable sense, from the time of Theophrastus onwards unfavourable associations prevailed. Menander wrote a play entitled Δεισιδαίμων. The man so called sees an omen in the snapping of a shoe-strap (fr. 106), just as in §6 he sees one in a sack of grain nibbled by a mouse. In both cases superstition is answered by the voice of rationality (in Men., ‘No surprise – it was rotten’). In Plutarch’s Περὶ Δεισιδαιμονίας (*Mor.* 164E–171E) the δεισιδαίμων is a man who believes

that the gods cause only harm and pain, and (much as in our sketch) sees the supernatural everywhere. Other diatribes which have points of relevance are Hippocrates, *On the sacred disease* 1 (see §15n.) and Plato, *Laws* 10.909a–910e (§4n.).

The Δεισιδαίμων is obsessed by two fears: of the supernatural (§§ 3, 4, 6, 8, 11) and of impurity (§§2, 7, 9, 14, 15). He stands in particular awe of Hekate and the crossroads (§§5, 7, 14), cultivates new-fangled divinities (§§4, 10), institutes private worship at home (§§4, 10), and enrols in fringe sects (§12). He shows little interest in the major gods (Athena receives a passing nod in §8), none in communal religion. His actions and his attitudes, taken one by one, would probably not have seemed abnormal to the ordinary Athenian. What sets him apart is the obsessiveness and compulsiveness of his behaviour. This is pointed up by a neat stylistic device. His actions come in twos or threes, or alternatives are available: three separate stages of purification, one of them perhaps from three springs (§2); alternative ways of coping with the weasel, one of them with three stones (§3); alternative snakes and different reactions to them (§4); three stages in his worship of the stones (§5); three places to avoid (§9); two separate days for worshipping his Hermaphrodites (he has more than one), and a tricolon of offerings (§10); a trio of experts consulted, and the question is to which god, or alternatively goddess, he should pray (§11); alternative partners for his visit to the Orphic priests (§12); two ways of treating an unpleasant sight at the crossroads, the second with alternatives (§14); alternative unwelcome sights (§15).

[1] *Definition*

ἀμέλει: 11.9n. **δειλία πρὸς τὸ δαιμόνιον** 'cowardice with regard to the divine', a banal paraphrase of the noun.

2 'After washing his hands in three springs and sprinkling himself from a temple, to put a laurel leaf in his mouth and then spend the day perambulating.' **ἀπὸ <τριῶν> κρηνῶν ἀπονιψάμενος τὰς χεῖρας**: it was customary to wash hands before a prayer, libation, or sacrifice (Parker 1983: 19–20). Here (where nothing so specific lies ahead) he washes out of an obsessive desire for a general religious purity or to protect himself against impurities which may be encountered later. ἀπὸ <τριῶν> κρηνῶν is a shortened way of saying '(in water) from three springs', like the following περιρρανάμενος ἀπὸ ἱεροῦ, Hdt. 3.23.2 ἀπ' ἧς (*sc.* κρήνης) λουόμενοι. For the fuller expression (with dat. 'with water'), see Men. *Phasma* 30–1 Arnott (55–6 Sandbach) ἀπὸ κρουνῶν τριῶν | ὕδατι περίρραν(αι). A numeral appears to be wanted, and 'three' is the likeliest. Although purificatory water may be derived

from more than three sources (five in Empedocles 31 B 143 DK κρηνάων ἀπὸ πέντε, seven in Ap. Rhod. *Arg.* 3.860, sometimes even more; Parker 1983: 226), 'three' is supported by Men. (above), is often found in connection with washing or purification (e.g. Tib. 1.5.11, Virg. *Aen.* 6.229, Ov. *Met.* 7.189–90, 261), and is common in magic and ritual (Pease on Virg. *Aen.* 4.510, Gow on Theoc. 2.43; cf. §3n., §15n.). **περιρρανάμενος ἀπὸ ἱεροῦ**: for the verb, cf. Men. *Phasma* 31 (56), cited above, *Sam.* 157 περιρρανάμενος (before a wedding). The prefix περι- indicates literal encirclement by lustral water; but (as with other περι- compounds in lustral contexts) the literal sense may be lost, so that the prefix merely suggests the ritual nature of the washing or purification (Parker 1983: 225–6). The water comes from the περιρραντήριον, a font in the entrance to the temple (Parker 1983: 19, Burkert 1985: 77, Cole 1988). For ἀπὸ ἱεροῦ, see on ἀπὸ <τριῶν> κρηνῶν above. **δάφνην εἰς τὸ στόμα λαβών**: laurel, used in purification, also had protective powers (Gow on Theoc. 2.1, Parker 1983: 228–9). The Pythian priestess at Delphi chewed laurel. At the Choes festival at Athens, buckthorn (ῥάμνος) was chewed in the morning to keep away ghosts (Parker 1983: 231, Burkert 1983: 218, 1985: 238). **οὕτω τὴν ἡμέραν περιπατεῖν**: οὕτω is resumptive, after the participles ('only then, after doing those things'), as in §8 (LSJ οὕτως I.7, *CGL* 5). τὴν ἡμέραν is accus. of duration (Smyth §§1582–3); cf. §10 (amplified by ὅλην). The same phrase is found in Men. *Dysk.* 755 ἀργὸς περιπατεῖν τὴν ἡμέραν, 'to perambulate lazily the whole day long'. In Theophrastus the focus is less on the length of the perambulations than on their timing. They do not begin until the purificatory activities have been performed.

3 'Not to proceed on his journey, if a weasel runs across his path, until someone traverses it or he has thrown three stones over the road.' Prometheus was said to have introduced the art of interpreting ἐνοδίους συμβόλους, 'chance encounters on the road' ([Aesch.] *PV* 487). An encounter on leaving home was always a potential omen: Ar. *Frogs* 196 οἴμοι κακοδαίμων, τῶι ξυνέτυχον ἐξιών;. For avoidance of the weasel, cf. Ar. *Eccl.* 791–2 (it is ominous) εἰ . . . διάιξειεν γαλῆ ('if a weasel darts past'), *CPG* I 230 γαλῆν ἔχεις ('you've got the weasel', proverbial for bad luck), W. Congreve, *Love for Love* II.i 'I stumbl'd coming down the stairs and met a weasel; bad omens those'. **τὴν ὁδόν . . . πορευθῆναι**: τὴν ὁδόν is to be construed with πορευθῆναι (not with the intervening παραδράμηι), as xxii.9 τὴν κύκλωι οἴκαδε πορευθῆναι (for this type of accus., see xiii.6n.). Same word order (conditional clause interposed between accus. and verb) at xx.10 ταύτην, ἐὰν κελεύσωσιν, ὁ παῖς μέτεισι. **γαλῆ**: whether the animal is rightly identified as the weasel is uncertain. It has been also identified as ferret, marten, or domesticated polecat (Gow on Theoc. 15.28, also 1967, Benton

1969: 260–3, Engels 1999: 66–70, Kitchell 2014: 193–5). It caught mice (Ar. *Peace* 795–6). Being smelly (Ar. *Ach.* 255–6, *Wealth* 693) and thievish (e.g. Semonides fr. 7.55 West, Ar. *Wasps* 363, *Peace* 1151), it was no pet. It was once believed that there were few cats in classical Athens, so that the γαλῆ was the primary mouser. But this belief is no longer tenable (see, in addition to Benton and Engels, cited above, Hopkinson on Callim. *h.Dem.* 110). **μὴ πρότερον . . . ἕως <ἂν> διεξέλθηι τις** 'not until someone traverses it', *sc.* τὴν ὁδόν (as Xen. *Cyr.* 4.3.22 ὁδὸν . . . διελθεῖν), i.e. until someone has covered the ground between him and where the animal passed (and so has taken on himself the harm portended). For πρότερον (with neg.) as antecedent to ἕως, cf. Lys. 12.71 (οὐ πρότερον . . . ἕως with indic.); LSJ πρότερος A.IV, *CGL* πρότερον 3. ἕως + subj. without ἄν is found only in poetry and later prose (Goodwin §620); Theophrastus always has ἄν (II.5, XVIII.9 (conj.), XX.4, XXX.10). **ἢ λίθους τρεῖς ὑπὲρ τῆς ὁδοῦ διαβάληι**: the action perhaps establishes a symbolic barrier between the man and the omen. This is a unique instance of διαβάλλειν in a literal sense 'throw across' (*CGL* 1). For the gen. ὁδοῦ (rather than accus. ὁδόν), cf. XIX.10, LSJ ὑπέρ A I.2, *CGL* B.1.

4 'When he sees a snake in the house, to invoke Sabazios if it is the *pareias*, and if it is the holy one immediately to set up a hero-shrine on the spot.' A snake appearing in a house is taken as a prodigy in Ter. *Phorm.* 707, Cic. *Diu.* 2.62, Liv. 1.56.4 (Ogilvie ad loc.). **ἐπάν**: II.4n. **ἐὰν παρείαν** 'if <he sees> the *pareias*'. The subj. ἴδηι is to be understood in both the ἐάν-clauses (i.e. ἐὰν παρείαν <ἴδηι> . . . ἐὰν δὲ ἱερὸν <ἴδηι>). The παρείας has been identified as *Elaphe quatuorlineata*, 'four-lined snake', one of the largest European snakes, and non-venomous, its Greek name ('cheek snake') probably alluding to a distinctive puffing out of the cheeks, when on the defensive, by inhalation of air prior to a hiss (Bodson 1981; cf. Arnold and Burton 1978: 198–9, Pl. 36, Ogden 2013: 372–8, Kitchell 2014: 147–8). **Σαβάζιον**: Sabazios is a foreign (probably Phrygian) god, introduced to Athens in the late fifth century (first mentioned, slightingly, by Ar. *Wasps* 9, *Birds* 874, *Lys.* 388), worshipped especially by women and slaves, and sometimes identified with Dionysus (Burkert 1985: 179, Parker 1996: 159, 194, *BNP* XII 806–8, *OCD*[4] 1302). The παρείας was handled in his cult: Dem. 18.260 describes a celebrant as 'squeezing cheek snakes and waving them overhead and shouting "Euoi Saboi"' (Dodds 1963: 275–6, West 1983: 97, Burkert 1987: 106). **ἐὰν δὲ ἱερὸν ἐνταῦθα ἡρῷιον εὐθὺς ἱδρύσασθαι**: a dangerous so-called 'holy' snake, whose bite causes putrefaction, is mentioned by Arist. *Hist. an.* 7(8).607^{a}30–3, and is perhaps to be identified with the σηπεδών (LSJ σηπεδών III; Bodson 1978: 72 n. 100, 89 n. 224). The appearance of the snake is taken to be the manifestation

of a hero. Heroes are persons who have achieved semi-divine status, and are usually the object of a religious cult. Snakes, because of their chthonic associations, are regularly identified with them (Gow and Page on Callim., *AP* 9.336 (*HE* 1317–20), Bodson 1978: 68–92, Burkert 1985: 195, 206, Ogden 2013: 249–54, 259–70). For example, a snake which appeared on the Greek ships before the battle of Salamis was identified as the local hero Kychreus (Paus. 1.36.1). Hero-shrines (ἡρῶια) were normally located out of doors, sometimes close to a doorway (Rusten 1983), but the Δεισιδαίμων sets up his at the place where the snake appeared, inside the house (ἐν τῆι οἰκίαι still applies to this clause). Plato condemned the habit of setting up shrines to the gods (ἱερά) inside houses, especially in response to visions and dreams (*Laws* 10.909e–910e).

5 'To pour oil from his flask over the shiny stones at the crossroads as he goes past, and to take his leave after falling to his knees and kissing them reverentially.' **τῶν λιπαρῶν λίθων . . . ἔλαιον καταχεῖν**: cf. Hom. *Il.* 23.281–2 ἔλαιον | χαιτάων κατέχευε, IX.8n. Stones were often anointed as a mark of sanctity: e.g. Paus. 10.24.6 (the Delphians daily anoint the stone which Cronos swallowed by mistake for Zeus), Apul. *Flor.* 1 (among sights which detain superstitious travellers) *lapis unguine delibutus*. Similarly, statues: Callim., *AP* 5.146.1–2 (*HE* 1121–2), Cic. *Verr.* 2.4.77 (cited on §10 ἀγοράσαι κτλ.). Alexander anointed the gravestone of Achilles (Plut. *Alex.* 15.8). Crossroads, in many cultures, are places of superstition and ritual (Johnston 1991; cf. §14); for worship of stones at crossroads, cf. Tib. 1.1.11–12. **ἐπὶ γόνατα πεσὼν καὶ προσκυνήσας**: the verb προσκυνεῖν connotes 'worship', often with no indication of what form the worship takes (*CGL s.u.*; cf. Mitropoulou 1975, Pulleyn 1997: 190–4, Garvie on Aesch. *Pers.* 152). It is often associated with kneeling or prostration, especially when applied to the worship paid by orientals to their rulers (e.g. Hdt. 7.136.1 προσκυνέειν βασιλέα προσπίπτοντας, Eur. *Or.* 1507). Sometimes it connotes a reverential kiss, and this may be offered in a kneeling or prostrate posture, when the circumstances call for it (Soph. *Phil.* 1408 προσκύσας χθόνα), as they do here. **ἀπαλλάττεσθαι**: for the present infin., see V.2n.

6 'If a mouse nibbles through a bag of barley, to go to the official adviser and ask what he should do, and if he tells him in reply that he should give it to the tanner to sew up, to take no notice of this advice but to offer propitiation with apotropaic sacrifices.' The same portent (with similar language) is found in an anonymous comic fragment, *PCG* adesp. 141.1–2 ἂν μῦς . . . διατράγηι θύλακον. Mice appear commonly in portents (Pease

on Cic. *Diu.* 1.99, *RE* XIV 2.2405–8, *BNP* IX 249). **θύλακον ἀλφίτων**: ἄλφιτα are 'groats', of wheat or (mostly, by the fourth century) barley (Olson and Sens on Archestratus fr. 5.7, Dalby 2003: 46–7), carried and stored in a θύλακος (Hdt. 3.46.2, Ar. *Eccl.* 819–20, *Wealth* 763). The phrase θύλακον ἀλφίτων has the same structure as Pl. *Tht.* 161a λόγων τινὰ θύλακον (figurative 'bag of words') and Xen. *Hell.* 1.7.11 τεῦχος ἀλφίτων (more examples of this structure in Diggle 2021: 329 n. 39). **διατράγηι**: 3sg. aor. subj. of διατρώγω. On the verb τρώγω, see Chadwick 1996: 287–90. **πρὸς τὸν ἐξηγητὴν ἐλθὼν ἐρωτᾶν τί χρὴ ποιεῖν**: the ἐξηγητής advised on problems of pollution and purification (MacDowell 1963: 11–16, Parker 1996: 220, *BNP* V 264–5). The language is comparable to Pl. *Euthphr.* 4c πευσόμενον τοῦ ἐξηγητοῦ ὅτι χρείη ποιεῖν (about an apprehended murderer), Isae. 8.39 τὸν ἐξηγητὴν ἐρόμενος (about funeral expenses), Dem. 47.68 ἦλθον ὡς τοὺς ἐξηγητὰς ἵνα εἰδείην ὅτι με χρὴ ποιεῖν περὶ τούτων (about a death). The use of recognisably formulaic language increases the comedy. The official is not consulted about a recognised subject, such as death, but about a mouse. **ἐὰν ἀποκρίνηται αὐτῶι ἐκδοῦναι**: the verb of speech ἀποκρίνηται is treated as equivalent to a verb of command (Goodwin §99, Smyth §1997). For ἐκδοῦναι 'give out' (for repair or the like), cf. XVIII.6 (ἱμάτιον), with infin. XXII.8 and XXX.10 (θοἰμάτιον πλῦναι), LSJ I.3, *CGL* 8. For the rational response of the exegete, cf. Men. fr. 106 (Introd. Note). **σκυλοδέψηι**: not σκυτο- (V). σκυλο- is untanned hide, σκυτο- tanned hide; so 'kneader of (untanned) hide' is 'tanner' (like βυρσοδέψης). **ἐπιρράψαι** 'to sew up', infin. of purpose (Goodwin §770, Smyth §§2008–10); cf. V.10, XXI.8, XXII.8, XXX.10. This compound is not otherwise attested before the first century AD, and then mainly in the sense 'sew on'. But a sense 'repair (by sewing)' is conceivable, by analogy with ἐπισκευάζειν 'repair'. **ἀποτροπαίοις**: better taken not as masc. 'to apotropaic gods' but as neut. 'with apotropaic sacrifices' (LSJ I.2). Although gods are commonly designated as ἀποτρόπαιοι (LSJ I.1, Parker 1983: 220, 2005: 413–14), the use of the word as an unqualified masc. noun would be unusual – the usual expressions are θεοὶ (or οἱ) ἀποτρόπαιοι (e.g. Pl. *Laws* 9.854b, Xen. *Hell.* 3.3.4). **ἐκθύσασθαι**: the middle verb is here used absolutely ('make propitiatory or expiatory sacrifices', *CGL*; cf. LSJ I.2, Casabona 1966: 97).

7 'Apt to purify his house frequently, claiming that it is haunted by Hekate.' **δεινός**: I.6n. **Ἑκάτης φάσκων ἐπαγωγὴν γεγονέναι**: lit. 'that there has been a bringing on (calling in, conjuring) of Hekate (by magic)'. See *CGL* ἐπαγωγή 5, Parker 1983: 222–4, 348. Cf. Pl. *Rep.* 2.364c ἐάν τέ τινα ἐχθρὸν πημῆναι ἐθέληι . . . βλάψει ἐπαγωγαῖς τισιν καὶ καταδέσμοις

('by incantations and binding spells'), Eur. *Hipp.* 318 (μίασμα) ἐξ ἐπακτοῦ πημονῆς ἐχθρῶν τινος (pollution 'from harm brought on by an enemy', i.e. by his spells).

8 'And if owls <hoot> while he is walking, to become agitated and say "Athena is quite a power" before moving on.' **γλαῦκες**: γλαῦξ is the Little Owl, *Athene noctua* (Thompson 1936: 76–80, Arnott 2007: 55–7, Dunbar on Ar. *Birds* 301 and 516). The lost verb will have referred not to a sighting of it, which was often a good omen (Ar. *Wasps* 1086), but to its cry, which might be an ill omen (Men. fr. 844.11 ἂν γλαῦξ ἀνακράγηι δεδοίκαμεν); cf. Thompson 1936: 78. **<κικκαβάζωσι>**: the verb (Ar. *Lys.* 761) expresses the owl's cry of κικκαβαῦ (Ar. *Birds* 261, on which, see Dunbar). **εἴπας**: V.2n. **Ἀθηνᾶ κρείττων**: lit. 'Athena is really/rather powerful'. The remark (prompted by the sound of Athena's bird) is unusual in expression, but may be compared with Aesch. *Ag.* 60 ὁ κρείσσων . . . Ζεύς and fr. 10 κρείσσονες (= οἱ θεοί). The comparative is apparently of the same kind as VIII.2 καινότερον ('really new'), and e.g. Hdt. 3.53.1 κατεφαίνετο εἶναι νωθέστερος ('rather dull-witted'), Thuc. 3.55.2 οὐδὲν ἐκπρεπέστερον ('nothing really remarkable'); cf. KG II 305–7, Smyth §1082d. If we look for an object of comparison (more powerful than whom or what?), the context supplies nothing obvious. **παρελθεῖν οὕτω**: οὕτω is resumptive after the part. εἴπας, 'only after that (i.e. after saying Ἀθηνᾶ κρείττων) to move on'; see §2n.

9 'To refuse to step on a tombstone or go near a dead body or a woman in childbirth, but to say that it is not a good thing for him to become contaminated.' Birth and death are sources of pollution (Parker 1983: 32–73), coupled at e.g. Eur. *IT* 382, fr. 472.16–17 (*TrGFSel* p. 116), Men. *Aspis* 216–18. To visit the house of a dead friend or relative was a social duty (XIV.7n.), but a vessel of water at the door offered immediate purification (Parker 35). Even tombs may transmit contaminating contact with the dead (Eur. fr. 472, above; West on Hes. *Op.* 750, Parker 38–9). **ἐθελῆσαι**: perhaps <ἂν> ἐθελῆσαι, as XV.10; see VI.9n.

10 'On the fourth and the seventh of the month, after ordering his household to boil down some wine, to go out and buy in the market myrtle-garlands, frankincense, and cakes, and on his return home to spend the whole day garlanding the Hermaphrodites.' The fourth and the seventh are both 'sacred' days (Hes. *Op.* 770). The fourth was the birthday of Hermes and Aphrodite, and so is appropriate for the worship of Hermaphroditos. The seventh was the birthday of Apollo, and is less obviously appropriate. Theophrastus will have chosen to specify these two days precisely because

they are associated with the public worship of major gods. The Δεισιδαίμων chooses them for the private worship of his own outlandish and very minor deity. **οἶνον ἕψειν**: new wine boiled down to a proportion of its original volume was called σίραιον (sometimes merely ἕψημα), and was used by doctors and as a condiment by cooks. It was (or could be made) sweet (Ar. *Wasps* 878). Here it must be intended for use in a sacrifice: perhaps to sweeten the barley grain, which was customarily mixed with wine or honey (see on x.13 θυλήματα). **ἀγοράσαι**: in its fullest sense, of buying in the market (xiv.9n.). **μυρρίνας, λιβανωτόν, πόπανα**: a trio of items commonly used in ceremonies of worship and sacrifice, listed in an asyndetic tricolon (see on v.10 τοῖς σοφισταῖς κτλ.). Myrtle, regularly associated with Aphrodite, is particularly appropriate here, in the worship of Hermaphroditos. Frankincense was burnt as an offering to the gods. A πόπανον (derived from πέσσω 'bake') was a round flat cake, also burnt in sacrifices (e.g. Ar. *Thesm.* 285, *Wealth* 660, 680). The three items will be used to honour the Hermaphrodite statues. A similar manner of honouring statues is mentioned by Theopompus, *FGrHist* 115 F 344, 'garlanding and brightening up Hermes and Hekate and all the other statues . . . and honouring them with frankincense and cakes', and Cic. *Verr.* 2.4.77, 'all the married and unmarried women of Segesta assembled, when Diana was being carried out of the city, and anointed her with perfumes, covered her with garlands and flowers, and accompanied her to the borders with burning incense and spices'. **εἰσελθὼν εἴσω** 'when he enters indoors' (on his return home), a common pleonasm (e.g. Hdt. 4.34.2, Soph. *El.* 802, Eur. *Hcld.* 698); cf. x.12n. **στεφανοῦν . . . ὅλην τὴν ἡμέραν**: it was customary to garland statues (Eur. *Hipp.* 73–4, Men. *Dysk.* 51, *Georg.* 18, Callim. *h.Del.* 307; also Theopompus and Cic., quoted above). But 'to garland all day' reads oddly. Perhaps it is the very oddity which is in point. Or perhaps, after the mention of garlands, frankincense, cakes, and wine, a bare reference to the use of garlands may be taken to imply an associated use of the other items. **τοὺς Ἑρμαφροδίτους**: Hermaphroditos (also called Aphroditos) is the Athenian version of a bisexual god worshipped in Cyprus. He will probably have arrived in Athens, like other foreign gods, such as Sabazios (§4 above), towards the end of the fifth century (Parker 1996: 345, Brisson 2002: 42–60, *LIMC* v 1.268–85, 2.190–8, *BNP* vi 207–8, *OCD*[4] 668). The earliest surviving image is a fragment (late fourth century), found in the Athenian Agora, of a clay mould for a terracotta figurine. The figurine would have stood about 30 cm high, and would probably have been the type known as ἀνασυρόμενος, a female lifting her dress to reveal male genitals (*LIMC* v 1.274 no. 36). 'The existence of the mould presupposes both a prototype and a series of figurines, as well as a demand for such renderings of H. already in the 4th cent. BC' (ibid.

283). The Δεισιδαίμων has more than one statue (or figurine), presumably many. This may be, like his day-long attention to them, a symptom of his obsession.

11 'When he has a dream, to visit the dream-analysts, the seers, the bird-watchers, in order to ask to which of the gods or to which goddess he should pray.' Dream-interpretation appears first in Homer (*Il.* 1.62–3, 5.149–50). By the end of the fifth century, professionals took fees (Ar. *Wasps* 52–3). But the Δεισιδαίμων is not concerned to have his dream interpreted; he assumes that it bodes ill, and wishes to discover which god to propitiate. A variety of measures was available, such as washing, sacrifice, libation, prayer (Parker 1983: 220 n. 71). **ὅταν ἐνύπνιον ἴδηι**: III.2n. **πρὸς τοὺς ὀνειροκρίτας, πρὸς τοὺς μάντεις, πρὸς τοὺς ὀρνιθοσκόπους**: the accumulation of nouns in an asyndetic tricolon (§10n.) reflects his obsessiveness. The ὀρνιθοσκόπος (also XIX.7) divines from birds, the μάντις from sources other than dreams and birds (Burkert 1985: 111–14, Parker 2005: 116–19). **ἐρωτήσων τίνι θεῶν ἢ θεᾶι εὔχεσθαι δεῖ**: this is a traditional style of question, often put to gods and oracles, e.g. Hdt. 1.67.2 ἐπειρώτων τίνα ἂν θεῶν ἱλασάμενοι κτλ. (Parke and Wormell 1956: no. 32, Fontenrose 1978: Q89), Xen. *Anab.* 3.1.6 ἐπήρετο τὸν Ἀπόλλω τίνι ἂν θεῶν θύων καὶ εὐχόμενος . . . σωθείη (Parke and Wormell no. 283, Fontenrose H11). The same unsymmetrical pairing of plural gods and singular goddess is found in an inscription from Pharos (perhaps early second cent. BC) ἐρωτᾶν δὲ τὸν θε]ὸν τίνι θεῶν ἢ θεᾶι θύων (Parke and Wormell no. 429, Fontenrose H56), and the asymmetry is of a kind not uncommon in poetry (Eur. *Hec.* 163–4 τις | θεῶν ἢ δαίμων, *El.* 1234 τινες δαίμονες ἢ θεῶν; Diggle 1994: 17).

12 'To make a monthly visit to the Orphic ritualists to be consecrated, accompanied by his wife (or if she is busy, the nurse) and his children.' **τελεσθησόμενος**: cf. XXVII.8 τελούμενος τῶι Σαβαζίωι, LSJ τελέω III.1.a, *CGL* 13. Since the visits are monthly, the meaning is not 'to be initiated' (a once-for-all event), but (something like) 'to be consecrated', 'to be a participant in the rites' ('to take the sacrament' Guthrie 1935: 202). **τοὺς Ὀρφεοτελεστάς**: itinerant mystery priests offering cathartic rituals and the like, pilloried in Pl. *Rep.* 2.364e–365a (West 1983: 21, Burkert 1985: 297, 1987: 33, Parker 1983: 299–307, 1996: 162). **τῆς τίτθης**: the noun (related to τιτθός 'breast') describes a wet-nurse, a slave or a poor free woman hired to suckle and care for a child as a substitute or helper for its mother (Austin and Olson on Ar. *Thesm.* 608–9; cf. XX.5). **καὶ τῶν παιδίων**: sense demands that this phrase be taken with μετὰ τῆς γυναικός, even if the run of the sentence suggests that it should be taken

with μετὰ τῆς τίτθης. The presence of the children is appropriate: child-initiation and family worship were regular (West 1983: 168–9, Parker 2005: 37). But the father needs a woman to look after them. If καὶ τῶν παιδίων is taken with μετὰ τῆς τίτθης, the children go with their father only if their mother is unavailable. To substitute nurse for mother is comprehensible; to substitute children for mother is not.

13 [‘And he would seem to be one of the people who scrupulously sprinkle themselves at the seashore.’] The sea (like other forms of water) is a regular agent of purification (Parker 1983: 226–7). But the sentence must be an interpolation: it is badly out of place and clumsily expressed, resembling in structure and phraseology the beginning of the interpolated VI.7. **περιρραινομένων**: see §2n.

14 ‘And if ever he observes a man wreathed with garlic <eating?> the offerings at the crossroads, to go away and wash from head to toe, then call for priestesses and tell them to purify him with a squill or a puppy.’ **σκορόδωι ἐστεμμένον τῶν ἐπὶ ταῖς τριόδοις < >**: the man is probably eating food left for Hekate and protecting himself from her apparition or wrath by wearing a wreath of garlic. Food was left for Hekate at the crossroads (cf. §5n.), especially at the new moon, and was sometimes stolen by the poor (Ar. *Wealth* 595–7 ‘she (Hekate) says that the wealthy offer her a dinner every month, but the poor snatch it away before they can even set it down’, Lucian, *Dial. mort.* 2.3) or by desperadoes flaunting their contempt for religion (Dem. 54.39). The remains of domestic purificatory rituals (ὀξυθύμια, καθάρματα, καθάρσια) were also left there, and these too might be taken (Lucian, *Catapl.* 7, *Dial. mort.* 1.1; Parker 1983: 30, Johnston 1991: 219–21). The man cannot be merely sitting at the crossroads, as beggars did (Callim. *h.Dem.* 113–15, Lucian, *Necyom.* 17). He must be doing something unholy, since the Δεισιδαίμων considers himself contaminated by what he has seen, and what he is doing must be stated explicitly. We need a part. which means ‘eating’ or ‘stealing (from)’: e.g. <ἐσθίοντα> (with τῶν ἐπὶ ταῖς τριόδοις, ‘the offerings at the crossroads’, as partitive gen.: LSJ ἐσθίω 1, *CGL* 1). The use of garlic as protection against Hekate, though not elsewhere attested, is natural; and a wreath of garlic is mentioned (in what connection is unknown) by Callim. fr. 657. Garlic was believed to have medicinal properties (e.g. Ar. *Wasps* 1172, Plin. *HN* 19.111, 20.50), and to be a prophylactic against hellebore (Theophr. *Hist. pl.* 9.8.6) and scorpions (Strabo 17.3.11, Plin. *HN* 20.50). It was chewed by women at the Skira festival, supposedly to ensure that men kept their distance (Burkert 1983: 145, Austin and Olson on Ar. *Thesm.* 494). Persius, *Sat.* 5.185–8 prescribes a

triple dose in the morning as a prophylactic against malign foreign rites. Throughout history it has been believed to keep off the evil eye, witches, and vampires. For the unqualified part. ἐστεμμένον , 'a man wreathed', see XI.7n. **ἀπελθών**: a small but telling detail. He immediately distances himself from the source of contamination. The actions which follow are not performed at the crossroads but (presumably) at home. **κατὰ κεφαλῆς λούσασθαι**: lit. 'to wash from his head down(wards)'. The expression, attested in this (or similar) form only in medical writers, is modelled on the Homeric κὰκ κεφαλῆς (with χέω, e.g. *Il.* 18.24; cf. *Od.* 10.361–2 λό(ε) . . . κατὰ κρατός). **ἱερείας**: not official priestesses, but a more dignified term than some others which were in use to describe women who performed purificatory or other rites – 'cleansers' (ἀπομάκτριαι Pollux 7.188, περιμάκτρια γραῦς Plut. *Mor.* 166A), or the bare γυναῖκες (Men. *Phasma* 29 Arnott (54 Sandbach)); cf. Parker 2005: 121. **σκίλλῃ ἢ σκύλακι**: striking alliteration (cf. V.8 Λακωνικὰς κύνας εἰς Κύζικον). The squill (*Vrginea maritima*), or sea onion, is a bulbous-rooted seaside plant with apotropaic (Theophr. *Hist. pl.* 7.13.4, Plin. *HN* 20.101) and medicinal properties; the particular variety used in purification was known as 'Epimenidean', after Epimenides, the Cretan seer who was reputed to have purified Athens in the seventh or sixth century (*Hist. pl.* 7.12.1; Parker 1983: 231–2). The use of a puppy's blood is attested by Plut. *Mor.* 280B–C ('Virtually all the Greeks used a dog as a sacrificial victim for ceremonies of cleansing, and some still do. And they bring out puppies for Hekate together with the other purificatory materials, and wipe round (περιμάττουσι) with puppies persons in need of cleansing, and they call this kind of purification "puppy-rounding" (περισκυλακισμός)'); Parker 1983: 230. **περικαθᾶραι**: for the prefix περι- (also twice in the passage just quoted), see §7n.

15 '<And> if he sees a madman or an epileptic, to shudder and spit into his chest.' **<καί>**: for this necessary addition, see I.2n. **μαινόμενον . . . ἢ ἐπίληπτον**: madness and epilepsy may be regarded as pollutions, inviting purification: madness, Ar. *Wasps* 118; epilepsy, Callim. fr. 75.13–14 (with Harder ad loc.), Hippocr. *On the sacred disease* 1 (VI 353, 358, 362, 364 Littré), 18 (VI 396); Parker 1983: 207–8, Burkert 1985: 80. **φρίξας**, 'shuddering', is a deft detail. It represents a *frisson* akin to that which is felt at the sight of divinity (Richardson on *Hom.h.Dem.* 188–90, Hopkinson on Callim. *h.Dem.* 59–60); here the sight of one whom divinity has touched. Cf. Pl. *Phdr.* 251a ὅταν θεοειδὲς πρόσωπον ἴδῃ . . . πρῶτον μὲν ἔφριξε, Xen. *Cyr.* 4.2.15 πᾶσι . . . φρίκην ἐγγίγνεσθαι πρὸς τὸ θεῖον, Men. *Epitr.* 901 πέφρικα (at the prospect of meeting a madman). **εἰς κόλπον πτύσαι**: spitting averts pollution and protects against what is repugnant or frightening (Parker

1983: 219). It was common practice to spit at epileptics (Plaut. *Capt.* 550, Plin. *HN* 10.69, 28.35, Apul. *Apol.* 44). The normal way to keep off madmen, however, was to pelt them with stones (Ar. *Ach.* 1165–8, *Wasps* 1491, *Birds* 524–5, Callim. fr. 191.79, Plaut. *Poen.* 528; Padel 1995: 100–2). For spitting into the chest (often performed thrice: cf. §2n.), see e.g. Men. *Sam.* 503, Callim. fr. 687, Theoc. 6.39, 20.11, Tib. 1.2.54.

XVII
THE UNGRATEFUL GRUMBLER

Introductory Note

To translate μεμψίμοιρος as 'faultfinding, criticizing, querulous' (LSJ) is to overlook the second half of the compound. The μεμψίμοιρος, in the fullest sense of the word, finds fault with his lot or share (μοῖρα). This sense is clear in [Arist.] *Ath. pol.* 12.5, the earliest instance of the abstract noun: Solon condemns the μεμψιμοιρίαι of rich and poor, who are not satisfied with what he has allotted them. The full sense is not always apparent or relevant, and the word and its cognates often connote a more general discontent or querulousness. The adjectival form appears first in Isoc. 12.8 τὸ γῆράς ἐστι δυσάρεστον καὶ μικρολόγον καὶ μεμψίμοιρον ('old age is hard to please, pernickety, and prone to discontent') and Arist. *Hist. an.* 8(9).608ᵇ8–10 γυνὴ ἀνδρὸς . . . μεμψιμοιρότερον, the verb μεμψιμοιρεῖν in a decree (inauthentic) ap. Dem. 18.74, and in Polybius. Antidotus wrote a comedy called Μεμψίμοιρος (*PCG* II 308). Theophrastus is true to the full sense of the word. The Μεμψίμοιρος is an ungrateful grumbling malcontent, who devalues what he gets because he might have got more, or suspects that it may not be all that it seems, or resents it because it calls for some return.

[1] *Definition*

ἐπιτίμησις παρὰ τὸ προσῆκον τῶν δεδομένων 'unsuitable criticism of the things which have been given', an honest, though trite, attempt to describe the nature of his grumbling. τῶν δεδομένων refers to whatever things come the man's way, from whatever source, not to 'things given by the gods, by fate' (Stein 1992: 202), which is incompatible with the sketch.

2 'The kind of man who, when a friend has sent him a portion of food, says to the person bringing it "He did me out of the soup and wine by not inviting me to dinner".' **τοιόσδε**: in place of the regular τοιοῦτος, only here and XXIV.2, XXVIII.2, XXIX.2. **μερίδα**: the 'portion' is a cut

of sacrificial meat (XV.5n.); cf. XXX.4, LSJ I.1 (not I.2, to which LSJ assign this passage), *CGL* 2. **τοῦ ζωμοῦ**: VIII.7n. **τοῦ οἰναρίου**: the diminutive may have a depreciatory note (LSJ I; cf. *CGL*), expressing his sense of slight and his low opinion of his would-be host, who served only poor wine at the sacrificial feast and begrudged him even that.

3 'When he is being kissed by the woman he keeps, to say "I wonder whether your affection really comes from the heart".' **τῆς ἑταίρας**: a kept woman or mistress (*CGL* 5, *OCD*[4] 679–80); cf. XXVII.9. **καταφιλούμενος**: 'kiss' is elsewhere simple φιλεῖν (II.6, V.5). But the compound is likely to be right, as the more expressive verb (*CGL* 'shower kisses on'), for contrast with the following φιλεῖς, here not 'kiss' but 'love'. **Θαυμάζω εἰ**: in this expression εἰ more commonly stands for ὅτι 'wonder (at the fact) that' (LSJ θαυμάζω 6.a, *CGL* 2, KG II 369–70, Smyth §2248); but it may also introduce what is virtually an indirect question (*CGL* 5), as here, §6, and e.g. Pl. *Phd.* 95a ἐθαύμαζον εἴ τι ἕξει τις χρήσασθαι τῶι λόγωι αὐτοῦ ('I was wondering whether anybody would be able to handle his argument'). **ἀπὸ τῆς ψυχῆς ὄντως**: cf. Ar. *Clouds* 86 ἀλλ᾽ εἴπερ ἐκ τῆς καρδίας μ᾽ ὄντως φιλεῖς, Ter. *Eun.* 175 *ex animo ac uere,* Liv. 40.46.9 *ut uere, ut ex animo.*

4 'To be annoyed with Zeus not because it is raining but because it is raining too late.' He wanted rain earlier, as a farmer might. Zeus cannot satisfy everyone, for some want rain, others do not: Theognis 25–6 οὐδὲ γὰρ ὁ Ζεὺς | οὔθ᾽ ὕων πάντεσσ᾽ ἁνδάνει οὔτ᾽ ἀνέχων, Soph. fr. 524.3–4 οὐδὲ . . . Ζεὺς . . . | οὔτ᾽ ἐξεπομβρῶν οὔτ᾽ ἐπαυχμήσας φίλος. **ὕει**: not impersonal, but with Zeus as subject (XIV.12n.).

5 'After finding a purse in the street, to say "But I have never found a treasure".' **βαλλάντιον**: a pouch-shaped leather purse, held in the hand (Olson on Ar. *Ach.* 130–1).

6 'Having bought a slave at a bargain price after much haggling with the vendor, to say "I wonder how healthy it can be if I got it so cheap".' Haggling over price was an established procedure in commercial transactions (X.7n.). **ἀνδράποδον** denotes a person captured in war and sold into slavery, and has a depreciatory note, the singular being a secondary formation from the plural ἀνδράποδα, which was formed by analogy with τετράποδα, 'four-footed creatures'. Hence 'man-footed creature', which reduces the slave to a dumb beast. This is its only appearance in the work, and it is chosen deliberately, to suit the context, in place of the usual παῖς or οἰκέτης. Cf. Millett 2007: 75 and n. 214. **ἄξιον**: III.3n. **τοῦ πωλοῦντος**: X.7n. "**Θαυμάζω εἰ . . . ἐώνημαι**": lit. 'I am surprised if (it is

the case that) I have bought anything healthy so cheap'. This is the same use of θαυμάζω εἰ as §3.

7 'To the person who brings him the good news "You have a son" to say "If you add 'And half of your fortune is gone' you will not be far wrong".' His reaction would be less surprising if the child were a daughter, who would have to be provided with a dowry (Ter. *Haut.* 628). He declines to welcome the birth of a son and heir, because he begrudges the mere expense of his upbringing. **ὅτι**: introducing direct speech (II.8n.) **Ὑός**: for the spelling, see IX.5n. **ἄπεστιν** 'is gone' (equivalent to 'you have lost'), an effective dramatic present.

8 'When he has won a lawsuit and got all the votes, to find fault with his speech-writer for leaving out many of the arguments in his favour.' A litigant commonly hired a professional speech-writer (λογογράφος) to compose his speech, which the litigant himself delivered in court (Todd 1993: 95–6, Whitehead 2000: 9–10). To gain a unanimous verdict would be remarkable, since an Athenian jury numbered at least 201 in a private suit, at least 501 in a public suit (MacDowell 1978: 36–40, Todd 1993: 83). **δίκην νικήσας**: cf. Ar. *Knights* 93, *Wasps* 581 (LSJ νικάω I.5, *CGL* 3). **τῶν δικαίων**: 'just claims', 'valid arguments', as e.g. Thuc. 3.44.4, Dem. 18.7.

9 'When a loan had been contributed by his friends and one of them says "Rejoice" (lit. "Be cheerful"), he replies "How do you mean? When I have to refund the money to every one of you and on top of that be grateful for the favour?"' He has, he claims, no reason to be glad of the loan, because he has incurred not only a financial debt but also a debt of gratitude, which he will be expected to repay at some future date. See Millett 1991: 122–6, 2007: 96–7. **ἐράνου εἰσενεχθέντος**: I.5n., XV.7n. **Καὶ πῶς; ὅτε . . .** : for this elliptical use of καὶ πῶς, see Denniston 310; for ὅτε with a causal sense 'when (it is the case that)', 'seeing that', LSJ B.1, *CGL* 7; both together, Ar. *Clouds* 717–18 καὶ πῶς, ὅτε μου | φροῦδα τὰ χρήματα . . .;.

XVIII
THE DISTRUSTFUL MAN

Introductory Note

The distrust of the Ἄπιστος is fuelled by a specific fear: loss of money or property. Menander wrote an Ἄπιστος (*PCG* VI.2, p.74); nothing is known of it.

[1] *Definition*

ἀμέλει: II.9n. **ὑπόληψίς τις ἀδικίας κατὰ πάντων** 'a presumption of wrongdoing directed against everyone'. This does not recognise the particular nature (financial) of his suspicions. Nor does 'wrongdoing' suit §3 (no other party is involved), or §4 (suspected negligence, rather than fear of robbery), or §6 (fear of loss or accidental damage). ὑπόληψις occurs five times in [Pl.] *Def.*, including the definition of πίστις (413c).

2 'After sending his slave to do the shopping, to send another slave to find out how much he paid for the purchases.' For shopping by slaves, see IX.4n. **ἕτερον παῖδα πέμπειν [τὸν] πευσόμενον**: the article must be deleted. When a part. (accompanying a noun) expresses an immediate purpose (as opposed to a continuing role), the article is omitted, as in the preceding ἀποστείλας τὸν παῖδα ὀψωνήσοντα and XXV.8 εἰσάγειν . . . σκεψομένους τοὺς δημότας. This is different from XXII.10 μισθοῦσθαι . . . παιδάριον τὸ συνακολουθῆσον, 'a slave who will perform the role of companion for his wife' (the role is a continuing one), and from passages in which the article stands without the noun, XXIV.10 προαποστέλλειν . . . τὸν ἐροῦντα, XXVI.2, XXIX.5. See KG II 86 (5) (contrast I 175 (b–c), Goodwin §840 (contrast §826).

3 'To carry his money himself and, sitting down every stade, to count how much there is.' A slave would normally carry his master's money (XXIII.8, Plaut. *Men.* 265, *Pseud.* 170). **κατὰ στάδιον**: evidently 'stade by stade, every stade', although there is no precise parallel. A stade is about 185 metres.

4 'When lying in bed, to ask his wife whether she has locked the chest and sealed up the cupboard and whether the bolt has been put in the front door, and, if she says yes, after getting up from the bedclothes naked and with bare feet and lighting the lamp, to run around inspecting all these things, and so to get hardly any sleep.' **κιβωτόν**: X.6n. **σεσήμανται**: middle (LSJ B.II, *CGL* 10), not passive. It was common practice to put a seal on doors and on receptacles containing valuable items (e.g. Aesch. *Ag.* 609–10, Hdt. 2.121β, Eur. *Phaethon* 223, Ar. *Lys.* 1196–9, *Thesm.* 415, Men. *Aspis* 358). **τὸ κυλικεῖον**: the noun, first in Ar. fr. 106, then several times in later comedy, is defined by Athen. 11.460D as ποτηρίων σκευοθήκη ('place for housing cups'). This is a piece of furniture which the Ἄπιστος, who values his cups (§7), will naturally wish to secure. It is not (here at least) a 'sideboard, stand for drinking vessels' (LSJ I), since a seal offers that no security. It is a cupboard or cabinet (*CGL*). **τὴν θύραν τὴν αὐλείαν**: the door in the courtyard which opens onto the street.

Perhaps αὔλειον, for conformity with XXVIII.3. **φῆι**: for the sense ('say yes'), see VIII.7. **ἀναστὰς γυμνὸς ἐκ τῶν στρωμάτων καὶ ἀνυπόδητος**: the two adjs. are similarly paired in Pl. *Prt.* 321c γυμνόν τε καὶ ἀνυπόδητον, *Rep.* 2.372a. For the interposed prep. phrase, cf. IX.5 ἄγειν . . . τοὺς ὑοὺς εἰς τὴν ὑστεραίαν καὶ τὸν παιδαγωγόν. Failure to put on shoes is often a sign of urgent haste (West on Hes. *Op.* 345). **τὸν λύχνον ἅψας ταῦτα πάντα περιδραμὼν ἐπισκέψασθαι**: the part. ἅψας stands in asyndeton with the preceding part. ἀναστάς, which is anterior in time to it, as II.6 πριάμενος εἰσένεγκας, VIII.2, XI.2, XVI.10, XXII.9, XXV.5. It is not linked to ἀναστάς by καί (before ἀνυπόδητος). For, if καί is taken as linking these participles, ἀνυπόδητος will not only be separated from its natural partner γυμνός but will stand in an impossible position in the clause (it cannot be taken with περιδραμών, since this part. is enclosed within the phrase ταῦτα πάντα . . . ἐπισκέψασθαι). See Stein 2010: 209–10. The third part. περιδραμών is not a further temporal part. in asyndeton. Standing between the infin. ἐπισκέψασθαι and its object ταῦτα πάντα, it belongs to the infin. phrase and is coincident in time with the infin. (VII.3n.).

5 'To ask those who owe him money for interest payments in the presence of witnesses, so that they cannot deny it.' It is normal to have witnesses when making or repaying a loan (XIV.8n.), but not when asking for repayment. The Ἀναίσθητος summons equally inappropriate witnesses when receiving a payment of interest (XIV.8). **ὅπως μὴ δύνωνται ἔξαρνοι γενέσθαι**: the periphrasis ἔξαρνος γίγνεσθαι, and the verb ἐξαρνεῖσθαι, are regularly used, in financial contexts, of denying a debt or other monetary obligation, either with an explanatory infinitive or dependent clause or (as here) without any such qualification (similarly Isoc. 17.18, 45, 21.3, 6, 7, Lys. 32.20, Dem. 29.42, 33.29). The Ἄπιστος is afraid that his debtors may deny that they have been asked for repayment. He cannot be afraid (as is usually assumed) that they will deny the debt. Unless his witnesses are witnesses to the original loan (which is not stated and should probably not be inferred), they cannot bear witness that a debt exists. They can bear witness only that a request for repayment has been made. So, in this case, the debtors *will* be able to deny the debt. If (to contemplate the other case) the witnesses were witnesses to the original loan, it goes without saying that the debtors will not be able to deny the debt. Isoc. 21.7 καὶ οἱ μετὰ ματύρων δανεισάμενοι ἐξηρνοῦντο ('even those who borrowed money in the presence of witnesses denied it') confirms, rather than disproves this, since the speaker is adducing denial of a debt made with witnesses as evidence of the lawlessness of the times. So, in this case, it would be appropriate, not a mark of distrust, to bring in the original witnesses.

6 'To give out his cloak not to the person who does the best job but to the person who has a suitable guarantor', i.e. who is properly insured against damage or loss. **τὸ ἱματιον**: for the alternative spelling θοἰμάτιον (Meineke), see XXX.10n. **ἐκδοῦναι** 'give out', for repair or the like (XVI.6n.) **δεινός**: I.6n. **ἐργάσηται**: with the following τοῦ κναφέως deleted, the verb need not refer to cleaning but may refer to other activities, such as mending. **[τοῦ κναφέως]** is best treated as an explanatory gloss. For the spelling κν-/γν-, see X.14n.

7 'When a person comes to ask for the loan of cups, for preference not to give them, but, if it is a member of the same household or blood-relative, to lend them after he has all but checked their quality and weight and practically got someone to offer security (for the cost of replacement).' **ἐκπώματα** 'cups', evidently of metal, but whether of precious metal (gold or silver in e.g. Thuc. 6.32.1, Eur. *Ion* 1175, Ar. *Ach.* 74) is not specified, perhaps deliberately, since it would spoil the point if the cups were seen to be truly valuable. **μάλιστα μὲν μὴ δοῦναι**: cf. IX.4 μάλιστα μὲν κρέας, εἰ δὲ μή. **ἂν δ᾽ ἄρα** 'but if, after all/in fact'. ἄρα 'denotes that the hypothesis is one of which the possibility has only just been realized' (Denniston 37). **τις οἰκεῖος . . . καὶ ἀναγκαῖος**: οἰκεῖος describes a person belonging to the same family or household (LSJ II.1, *CGL* 2), ἀναγκαῖος a relative by blood (LSJ II.5, *CGL* 10). **μόνον οὐ** 'all but, very nearly' (LSJ μόνος B.II.3, *CGL* μόνον 5). **πυρώσας**: the verb means 'test or prove (the quality of a precious metal) by applying fire' (LSJ III.3, *CGL* 6). For the practice, see e.g. Theognis 499–500, Pl. *Rep.* 5.413e, 6.503a, Isoc. 1.25. **στήσας** 'weighing' (LSJ ἵστημι A.IV, *CGL* 10). **ἐγγυητὴν λαβών**: a regular expression (e.g. Isae. 5.22, Dem. 24.169). Loan of domestic objects (IV.11n.) would normally be made without interest, witnesses, or security (Millett 1991: 38–9). **χρῆσαι**: after the elaborate build up of participial phrases, this brief and bare infin. ('to make the loan') comes with a hint of resignation.

8 'To tell the slave in attendance to walk in front of him, not behind, so that he can watch that he does not run off on the way.' **ἀκολουθοῦντα**: perhaps <τὸν> ἀκ- (Casaubon), better distinguishing him as the regular ἀκόλουθος (IX.3n.). **ἵνα φυλάττηι αὐτὸν μὴ . . . ἀποδρᾶι**: the active verb, 'watch him (so that he does not run off)' (LSJ B.I, *CGL* 14) gives better sense and a more natural construction than middle φυλάττηται (V), 'guard against (his running off)'. The middle would be more naturally used without an accus. object (LSJ C.II.4, *CGL* 20).

9 'To people who have bought something from him and say "How much? Put it on account. I'm not free just yet", to reply "Don't trouble

yourself. I'll keep you company until you are free".' **εἰληφόσι** 'have got by purchase' (ix.4n.). **καὶ λέγουσι** amplifies the preceding part. (vi.4n.). **Πόσου**: more likely genitive (as §2, iv.13) than imperative, 'calculate how much (*sc.* is owed)', from the rare verb found at xxiii.6. **κατάθου** 'lay it up (in memory)', by making a written record of it (Pl. *Laws* 9.858d, [Dem.] 61.2, Callim. fr. 75.55; LSJ ii.6, *CGL* 15), in effect 'put it on account', 'chalk it up'. **<ἕως> ἄν**: xvi.3n.

XIX
THE OFFENSIVE MAN

Introductory Note

It is uncertain whether δυσχερής is derived from χείρ ('hard to handle') or from χαίρω ('hard to find pleasure in'); Chantraine 303, Beekes 361. Of the many ways in which a person may be δυσχερής, this sketch highlights one: physical repulsiveness, causing offence or disgust. This is δυσχέρεια of the kind evoked by the wound of Philoctetes (Soph. *Phil.* 473, 900).

The sketch falls into three sections: (i) offensive physical features, associated with disease, disfigurement, or neglect of the body (§§2–4); (ii) offensive physical behaviour, associated with bodily functions or bodily hygiene (§5); (iii) inappropriate behaviour not associated with the body (§§7–9); and (§10) inappropriate behaviour not unlike that described in (ii). I leave undecided for the moment whether §6 belongs with (ii) or with (iii). The style of (ii) is unusual: no fewer than six phrases in asyndeton. It is possible that this section has suffered curtailment or rewriting. There has certainly been some interference hereabouts: for (i) ends with a short interpolation. Although §10 of (iii) might belong to this sketch, §§7–9 do not. And there is no compelling reason to dissociate §10 from §§7–9. It has been suggested that §§7–9, or §§7–10, belong to xi (the Βδελυρός). This is implausible. The man described here uses irreverent language when his mother visits the augur (§7). This is not of a pattern with the shameless attention-drawing behaviour of the Βδελυρός. And we would not want applause and belching twice in the same sketch (§9, §10, xi.3). Other suggested locations (xiv, xx) have even less to commend them. It is likely that we have here the remnant of a different sketch, whose beginning has been lost. A similar accident accounts for the present state of v (the Ἄρεσκος).

It remains to consider whether §6 belongs with (ii) or with (iii). The behaviour described in (ii) is offensive to others, whose identity is either implied by the occasion or mentioned explicitly (diners, worshippers, talkers, drinkers, wife, bathers). The behaviour described in §6 (wearing

a thick undergarment and a thin stained cloak) differs in two respects: it is not associated with any bodily function or with bodily hygiene; and it does not affect any particular person or group. But §6, even as it stands, is not an impossible continuation of (ii); and, for all we know, §6 was not the original ending, but is itself incomplete, and a continuation now lost may have developed the picture begun here. At all events, §6 is less likely to belong with (iii), since the wearing of inappropriate and stained clothes has no obvious connection with the offences described in (iii).

[1] *Definition*

ἀθεραπευσία σώματος λύπης παρασκευαστική: ‘neglect of the body that causes pain’ is not a definition of δυσχέρεια but a description of that particular form of it which is illustrated in §§2–4. The description is relevant to the latter part of §5 and to §6, but hardly to the earlier part of §5. For the phraseology, cf. def. 5 ἡδονῆς παρασκευαστική, XX λύπης ποιητική; for λυπή, also def. XII.

2 ‘To parade about with scaly and blanched skin and black nails and claim that these are congenital ailments: his father and grandfather had them, and it is not easy to palm off an illegitimate son on the family.’ He implies that these inherited disfigurements will be passed on to future sons. Lack of sympathy towards disfiguring diseases is characteristic both of comedy (Dover 1974: 201, Dunbar on Ar. *Birds* 151) and of ancient society in general (Garland 1995: ch. 5). But this man forfeits sympathy not simply because he is disfigured. To drag in past and future members of his family is tasteless. **λέπραν . . . καὶ ἀλφόν**: these are relatively benign skin-disorders, commonly mentioned together in medical texts. The former probably describes a form of psoriasis or eczema, the latter a loss of skin pigmentation (Grmek 1989: 165–7). **ὄνυχας μέλανας**: black or darkly discoloured nails are often mentioned as a sign of ill health by medical writers. Blackness of nails is appropriately paired with the whiteness of ἀλφός. **ἀρρωστήματα** ‘ailments’, a term used by medical writers, is also in general use (e.g. Dem. 2.21, Men. *Aspis* 337); cf. XXX.14 ἀρρωστία. **ὑόν**: for the spelling, see IX.5n. **ὑποβάλλεσθαι** is ‘put (another’s baby) to one’s breast’, hence ‘pass off (a child) as one’s own’ (LSJ II.1, *CGL* 12).

3 ‘Quite apt to have sores on his shins and lesions on his toes, and instead of treating them to let them fester.’ **ἀμέλει**: II.9n. **δεινός**: I.6n. **ἕλκη . . . ἐν τοῖς ἀντικνημίοις**: cf. Ar. *Knights* 907 τὰν τοῖς ἀντικνημίοις ἑλκύδρια. **προσπταίσματα ἐν τοῖς δακτύλοις**: not whitlows

(i.e. sores or swellings) on the fingers (LSJ) but bruises or lesions on the toes. προσπταίειν is 'stub the toe' (xv.8n.). πρόσπταισμα is either the act itself (Galen vii 136 Kühn) or the damage which results (Lucian, *Peregr.* 45 τὸ ἐν τῶι δακτύλωι πρόσπταισμα). **θεραπεῦσαι**: here used as a medical term, 'treat' (LSJ ii, *CGL* 9); cf. xxv.5. **θηριωθῆναι**: also a medical term, 'fester/become malignant' (LSJ θηριόω ii.4, ἀποθηριόω i.2, θηρίον ii, θηριώδης iii, θηρίωμα; cf. Soph. *Phil.* 698 ἐνθήρου ποδός).

4 'And to have lice-infested armpits, whose hair extends over much of his sides, and teeth that are black and decaying [so that he is disagreeable to meet and unpleasant; and the like].' **μασχάλας . . . φθειρώδεις**: of the three varieties of lice which attack humans (*Pediculus capitis*, head louse; *Pediculus corporis*, body louse; *P(h)thirus pubis*, crab louse) the third infests hair in the armpits and on the trunk, as well as pubic hair (Buxton 1947: 138, 140, Busvine 1980: 261; cf., for classical lice, *RE* xii 1.1030–9, Davies and Kathirithamby 1986: 168–76, Beavis 1988: 112–20). The adj. φθειρώδης is found in Arist. *Hist. an.* 5.557^{a}7, 9, 7(8).596^{b}9. **δασείας . . . ἄχρι ἐπὶ πολὺ τῶν πλευρῶν**: lit. 'thick with hair extending as far as over a large part of his sides'. Cf. Ar. *Eccl.* 60–1 ἔχω τὰς μασχάλας | λόχμης δασυτέρας ('bushier than a thicket'), Lys. fr. 453 Carey τὴν μὲν κόμην ψιλὴν ἔχεις, τὰς δὲ μασχάλας δασείας, Hor. *Epod.* 12.5 *hirsutis . . . alis*. This is the first certain instance of ἄχρι before a preposition (LSJ i.2, *CGL* 2). ἐπὶ πολύ + gen. is a Thucydidean locution (LSJ πολύς iv.4, *CGL* 9). **τοὺς ὀδόντας μέλανας καὶ ἐσθιομένους**: contrast v.6 (teeth kept white). For ἐσθιομένους, cf. Hippocr. *Epid.* 4.19 (v 156 Littré), *Aff.* 4 (vi 212). **[ὥστε δυσέντευκτος εἶναι καὶ ἀηδής. καὶ τὰ τοιαῦτα]**: the first clause is trite and unwanted, and the phrase which follows has no place here. ὥστε introduces interpolations in iv.4, xx.9. For δυσέντευκτος (not attested earlier), see def. v n.; ἀηδής, most objectionably, anticipates the subject of xx. Comparable generalising adjectives are interpolated at vi.2–3. καὶ τὰ τοιαῦτα is no more acceptable here than at xxx.11. It is usually taken as an introduction to the following list, contrary to its normal usage. It is a formulaic phrase, used not to introduce but to conclude, like 'etc.', '*uel sim.*' (e.g. Pl. *Cra.* 419b ἡδονὴ καὶ λύπη καὶ ἐπιθυμία καὶ τὰ τοιαῦτα). But here a bald 'etc.' would be inexcusably feeble. Cf. also epil. xxvi (interpolated) καὶ τοιαῦτα ἕτερα.

5 'To wipe his nose while eating, to scratch himself while sacrificing, to discharge <spit> from his mouth while talking to you, to belch at you while drinking, not to wash his hands (after dinner) before going to bed with his wife, to reek of the pig-sty because he uses rancid oil at the baths.' Six asyndetic infinitival phrases; elsewhere no more than three (vi.6). See Introd. Note, and on v.10 τοῖς σοφισταῖς κτλ. **ἀπομύττεσθαι**:

presumably with his hand (Ar. *Knights* 910). **θύων ἅμ' ἀδαξᾶσθαι**: the root ἀδαξ- (ὀδαξ-) covers both itching and scratching. Here the middle means 'scratch an itch' (as Diod. Sic. 3.29.6). For the alternative spellings, see Chantraine 773–4, Beekes 1046. For the position of ἅμα (after the part.), cf. IV.8, XX.6, XXV.2, XXVII.10. **προσλαλῶν**: see Introd. Note to VII. **<σίαλον> ἀπορρίπτειν ἀπὸ τοῦ στόματος**: cf. Xen. *Mem.* 1.2.54 τὸ σίαλον ἐκ τοῦ στόματος ἀποπτύουσιν. The verb ἀπορρίπτειν suggests involuntary spitting (as opposed to ἀποπτύειν, of deliberate spitting, as §10). It needs an object, whose omission is easily accounted for (-σλαλῶν <σίαλον>). **προσερυγγάνειν**: again (as with the spitting) the belching will be involuntary (contrast XI.3). **ἀναπόνιπτος . . . κοιμᾶσθαι**: lit. 'to sleep in the beclothes with his wife without washing his hands'. The verb ἀπονίζεσθαι, regular for washing the hands (as XVI.2), was specifically used to distinguish hand-washing after dinner (Ar. *Wasps* 1217, *Eccl.* 419) from hand-washing before dinner. For the adj., see Ar. *Knights* 357. The mention of bedclothes perhaps implies that his dirty hands will soil them, no less than his wife. **ἐλαίωι σαπρῶι**: for rancid bath-oil, cf. XXX.8; similarly, Hor. *Sat.* 1.6.123–4 (lamp-oil instead of olive oil), Juv. 5.90 *cum Boccare nemo lauatur* (because of his oil). **συφεοῦ ὄζεσθαι**: it is not enough to change σφύζεσθαι (V) to ὄζεσθαι 'to smell'; we need to know what he smells of. συφεοῦ provides an appropriate smell, and accounts for the corruption. This is a Homeric noun which appears also in prose (Parthen. 12.2, Dio Chrys. 7.73, 8.25, 30.33, Longus 3.3.4). A person is called a pig-sty (*hara suis*) in Plaut. *Mostell.* 40. For active ὄζειν with gen., see XIV.12; middle with gen., Alcaeus fr. 296 (b) 4 LP ἀμβ]ροσίας ὀσδόμενοι, Xenophanes fr. 1.6 West ἄνθεος ὀζόμενος, Hippocr. *Morb.* 4.56 (VII 608 Littré).

6 'To go out to the market after putting on thick underwear and a very thin cloak full of stains.' **χιτωνίσκον παχὺν καὶ ἱμάτιον σφόδρα λεπτόν**: the χιτωνίσκος, resembling a shirt or vest, is worn beneath the ἱμάτιον (XXV.2; Geddes 1987: 312). In the fourth century the word replaces (and is synonymous with) χιτών. The epithets παχύς and λεπτός are contrasted with each other ('coarse and fine', 'thick and thin'), as Hes. *Op.* 497, Pl. *Cra.* 389b λεπτῶι ἱματίωι ἢ παχεῖ. Presumably a fine undergarment would have been appropriate. But it is not suggested that he should have worn a thick cloak, suitable for winter (Xen. *Oec.* 17.3, *Symp.* 4.38), but this is not winter (if it were, a thick shirt would not be out of place). The point is that the cloak is excessively (σφόδρα) thin (perhaps by implication threadbare).

7 'To use irreverent language when his mother has gone out to the augur's.' **εἰς ὀρνιθοσκόπου . . . ἐξελθούσης**: alternatively, ἐξ (for εἰς ἐξ V)

with εἰσελθούσης (Sakolowski), so that he speaks irreverently when she has returned home (εἰσελθεῖν in this sense x.12n.). The ellipse is much commoner with εἰς (as xxii.6) than with ἐκ (KG i 268–9, Smyth §1302), and his irreverent language is more pointed as an ill-omened accompaniment to her departure (cf. xvi.3n.).

8 'When people are praying and pouring a libation, to drop his cup and to laugh as if he had done something clever.' Dropping an object during a religious rite is not a good omen; cf. Plut. *Crassus* 19.6 (the dropping of sacrificial entrails causes alarm). **εὐχομένων καὶ σπενδόντων**: for the participles with indefinite personal subject unexpressed, see xiv.7n. **ἐκβαλεῖν**: x.6n. **ὥσπερ ἀστεῖόν τι πεποιηκώς**: for the language, cf. Ar. *Frogs* 5, 901 (both ἀστεῖόν τι), Lys. 24.18 ὥσπερ τι καλὸν ποιῶν, Plut. *Mor.* 80F ποιήσας τι χαριὲν καὶ ἀστεῖον.

9 'When he is listening to pipe-music, to be the only one to clap with his hands and hum in accompaniment, and then to blame the pipe-girl for stopping so soon.' His clapping, no less than his humming, is intended as an accompaniment to the music. But the girl may mistake the clapping for applause. She stops playing either because she is put off her stride by his clapping and humming, or because she thinks that he is applauding and therefore that he regards the performance as over. **αὐλούμενος**: for the passive (lit. 'being played to on the αὐλός'), see xx.10, LSJ i.2, *CGL* 1. **κροτεῖν**: commonly (though here not exclusively) 'applaud' (xi.3n.). **μόνος τῶν ἄλλων**: a regular expression (e.g. Dem. 14.3, Men. fr. 602.1); cf. xxx.7 ἐλάχιστα . . . τῶν ἄλλων. **συντερετίζειν** 'hum along' (in accompaniment to the music); for the uncompounded verb, see xxvii.15. **ἐπιτιμᾶν . . . ὅτι**: for the construction, see LSJ ii.2.c, *CGL* 4. **τῆι αὐλητρίδι**: xi.8n.

10 'When he is minded to spit, to spit across the table and hit the wine-waiter.' **ὑπὲρ τῆς τραπέζης**: for the gen., see on xvi.3 ὑπὲρ τῆς ὁδοῦ. The phrase is to be taken with προσπτύσαι, not with ἀποπτύσαι.

XX
THE DISAGREEABLE MAN

Introductory Note

Ἀηδής and ἀηδία embrace many different kinds of unpleasantness. The unpleasantness described here is of a specific kind and is prompted by specific causes. The Ἀηδής creates annoyance and inconvenience, or acts

and speaks without tact and good taste, and he does so because he is insensitive or indifferent to the feelings of others. His behaviour is of a kind which is not peculiar to him. Each element would fit some other character: for example, §§2–3 the Ἄκαιρος (XII), §4 the Ὑπερήφανος (XXIV), §§5–7 and §10b the Βδελυρός (XI), §§9–10a the Μικροφιλότιμος (XXI), or the Ἀλαζών (XXIII). But each of these characters behaves as he does because of a trait peculiar to himself.

[1] *Definition*

ὡς ὅρωι λαβεῖν: def. V n. **ἔντευξις λύπης ποιητικὴ ἄνευ βλάβης** 'contact which gives pain without causing harm'. This is perhaps formulated on the model of, and to provide a contrast with, def. V. The appended ἄνευ βλάβης does not imply any contrast with def. XII and XIX, where 'pain' reappears, without this phrase. The characters described in those sketches are equally harmless.

2 'To come in and wake up a person who has just gone to sleep, in order to have a chat with him.' **καθεύδοντα**: for singular part. without article, see XI.7n. **λαλῆι**: see Introd. Note to VII.

3 'To prevent (from sailing, i.e. to detain) people who are ready to set sail.' **ἤδη μέλλοντας**: ἤδη, regularly combined with μέλλειν, must replace δή (V), which gives unwanted emphasis. For the plural part. without article, see VI.2–3n.

4 'To ask visitors to wait until he has gone for a stroll.' **προσελθόντων**: for the plural part. without article, see §3n. **δεῖσθαι**: for the construction with gen. and infin. (ask someone to do something), see *CGL* δέομαι (under δέω²) 5.

5 'To take the baby from the nurse and feed it food which he chews himself, and to talk to it in baby language, mouthing "pop-o-pop-o-pop" to it and calling it "Pop's bun in the oven".' **μασώμενος σιτίζειν αὐτός**: it is the nurse's function to make the baby's food digestible by chewing it: Ar. *Knights* 716–17 κᾆιθ' ὥσπερ αἱ τίτθαι γε σιτίζεις κακῶς· | μασώμενος γὰρ κτλ., Arist. *Rhet.* 3.1407ᵃ8–10. Cf. XVI.12n. **ὑποκορίζεσθαι** 'to call it by a pet name', 'to talk to it in baby language' (LSJ 1, *CGL* 2); cf. II.6n. **ποππύζων**: the verb is onomatopoeic, used of making an explosive sound with the lips, commonly to soothe or attract the attention of animals (Soph. fr. 878, Ar. *Wealth* 732, Xen. *Eq.* 9.10), sometimes to attract the attention of children (stage direction in Aesch. fr. 47a.793,

803 = *TrGFSel* p. 8). **ποπανουργίαν** (conjectural) is an unattested word, but is a fit partner for ἁμαξουργία, ἀμπελουργία, διφρουργία (only in Theophrastus), φυτουργία (first in Theophrastus), and is designed to further the onomatopoeia (ποππύζων . . . ποπανουργίαν . . . πάππου). The word which he ποππύζει appropriately begins with the sound ποπ-. The image is developed from the literal context (μασώμενος σιτίζειν, chewing and feeding). By itself, πόπανον (literal at XVI.10) would be a suitable term to apply to a person, like colloquial English 'crumpet' (*OED* 4.b, c, Partridge 1984: 274) or 'tart' (*OED* 2.a, Partridge 1205), US 'cookie'. But metaphorical ποπανουργία (for παιδουργία) is indelicate, because it introduces a sexual element into the image. The image is of the same stamp as Hdt. 5.92η.2 ἐπὶ ψυχρὸν τὸν ἰπνὸν Περίανδρος τοὺς ἄρτους ἐπέβαλε ('P. put his loaves into a cold oven', by having sex with a corpse) and English 'bun in the oven' (*OED* 'bun' 1.a, Partridge 841). **πάππου** is from πάππας (cf. VII.10), not πάππος.

6 **'While dining to tell how he was cleaned out top and bottom after drinking hellebore, and the bile from his faeces was blacker than the broth on the table.'** Dinner is a particularly unsuitable occasion for such indelicate talk. **ἐσθίων . . . ἅμα διηγεῖσθαι**: for the part., cf. XIX.5, XXIV.11; for the position of ἅμα, XIX.5n. **ἐλλέβορον**: hellebore acts both as an emetic and as a laxative (*RE* VIII 1.163–70, *BNP* VI 83). **ἄνω καὶ κάτω ἐκαθάρθη** is a standard medical expression: e.g. Hippocr. *Nat. mul.* 89 (VII 408 Littré); 'his body fell to purging upwards and downwards' (G. Downing (1662), cited by Tomalin 2002: 118). **<τοῦ> ζωμοῦ**: the allusion is to ζωμὸς μέλας, 'black broth', popular in both Sparta and Athens (Olson and Sens on Matron 1.94, Dalby 2003: 214; cf. VIII.7n.). The noun needs the definite article, since it is followed by an attributive phrase with article (τοῦ παρακειμένου); cf. IX.8 τὰ χαλκία τὰ κτλ., XVI.5, XVIII.4, XXII.10, XXIII.2, 3, 7, XXX.7 (KG I 613–14). **παρακειμένου** 'lying on the table', 'served' (as e.g. Alexis fr. 34.2, Men. *Perik.* 545), corresponding to active παρατίθημι (X.11n.). **μελαντέρα ἡ χολή**: for the ellipse of imperfect ἦν, cf. XXI.11 τὰ ἱερὰ καλά (*sc.* ἦν).

7 'Prone to ask in front of the slaves "Tell me, mummy, when you were in labour and giving birth to me, what . . . ?"' **δεινός**: I.6n. **ἐναντίον τῶν οἰκετῶν**: the question, to be tactless, is perhaps more likely to have been spoken in front of slaves than members of his family (οἰκείων V; cf. XVIII.7n.); but we cannot be certain, since we do not know what the question was. Cf. IV.3 for inappropriate familiarity with slaves. **ὦ μάμμη**: ὦ (conjectural) is dispensable; cf. VII.10 πάππα. Addition or omission of ὦ is, in general, subject to no hard and fast rule (Dickey 1996: 199–206); for

an exception (where there is a rule), see xxi.11n. It is unsafe to surmise that the baby-word μάμμη is an unsuitable address from a grown-up son; a son (presumably grown-up) addresses his mother as μαμμία in *PCG* adesp. 1091.5. **τίς †ἡμέρα†;**: cf. iii.3 τίς ἐστιν ἡμέρα τήμερον;. But the noun cannot be right here. A question about the date of his birth is unlikely in itself and has no obvious connection with what follows. There is no plausible conjecture.

8 'To say of her that it is pleasant and < >, but it is not easy to find a person who does not have both.' **ὑπὲρ αὐτῆς**: it is uncertain whether this means 'of (i.e. about) her', as xxix.4 (LSJ ὑπέρ A.iii, *CGL* G.2), or 'for her' (LSJ A.ii.2, *CGL* F.2). It might even refer to some other noun lost in the preceding corruption. Or it could be a mistake for ὑπὲρ αὑτοῦ (Diels). **ἡδύ ἐστι καὶ < >, ἀμφότερα δὲ κτλ.**: if (as ἀμφότερα suggests) something contrasted with ἡδύ is missing, this can be supplied by an adj. meaning 'painful', such as <ἀνιαρόν> (Fraenkel and Groeneboom), <λυπηρόν> (Navarre), <ἀλγεινόν, καί> (Edmonds), or (to provide a subject, 'giving birth', and help to account for the omission) <ἅμα ἀλγεινὸν τὸ τίκτειν>, ἀμφότερα δὲ κτλ. The lacuna is better marked after than before καί, since δέ more appropriately introduces a clause with an antithetical note than does purely connective καὶ . . . δέ (i.2n.). But the second limb of this sentence carries no conviction. **λαβεῖν**: for the sense 'find', with predicative part. (as here) or adj., see LSJ λαμβάνω A.i.4, *CGL* 6–7.

9 '< > and that he has cold water in a cistern at home and a garden with many succulent vegetables and a cook who prepares a good dish, and that his house is an inn (it is always full) and his friends are a leaking jar (however many good turns he does them he can't fill them up).' **< > καὶ ὅτι**: this is a new topic, and the preceding λέγειν (if rightly linked to ὑπὲρ αὐτῆς) does not naturally introduce it. If only a verb of speech is missing, καὶ <εἰπεῖν> ὅτι (Darvaris) or καὶ <λέγειν> ὅτι (Jebb) will serve. But more may be missing. No context or company is specified. And yet his expression of pride in his domestic amenities and his complaints about insatiable friends will be all the more tactless if he is a guest at another's house. And such a scene will provide a contrast to the next scene, where he is the host in his own house. καὶ <ἐπὶ δεῖπνον κληθεὶς καὶ λαμπρῶς εὐωχούμενος διηγεῖσθαι> (Foss) is the earliest of several suggestions along these lines. **ψυχρὸν ὕδωρ . . . λακκαῖον**: λάκκος is a water-cistern (e.g. Ar. *Eccl.* 154–5, Alexis fr. 179.9). Interior wells began to be replaced in the fourth century by bottle-shaped cisterns, cut underground in courtyards, designed to collect and store rainwater

from roofs (Arnott on Alexis fr. 184.3). **καὶ [ὡς] κῆπος**: ὡς is otiose, since the clause has no separate verb and κῆπος is simply a second subject for ἐστι. **ἁπαλά** 'tender' (in consistency), i.e. 'soft', 'succulent' (as Alcaeus fr. 117 (b) 9 LP, of gourds; LSJ Rev. Suppl., *CGL* 4). **[ὥστε εἶναι ψυχρόν]** is a gloss, which has been incorporated in the wrong place (it should stand after λακκαῖον), presumably because it was originally written in the margin or above the line. Comparable glosses are introduced by ὥστε at IV.4, XIX.4. **μάγειρος εὖ τὸ ὄψον σκευάζων**: here the μάγειρος (VI.5n.) performs a task which is sometimes performed by the ὀψοποιός (Berthiaume 1982: 76–7, Arnott 1996: 313). For ὄψον, see IX.4n. **ἡ οἰκία αὐτοῦ πανδοκεῖόν ἐστι· μεστὴν γὰρ ἀεί**: paradoxical or riddling identification followed by explanation. This form of expression belongs to popular speech and is frequent in comedy (Fraenkel 1922 = 2007: ch. 2, esp. 46 = 34). There is another instance at XXIX.5. The explanation as transmitted (μεστή γάρ ἐστι V) is unsatisfactory. Elsewhere an explanatory clause introduced by γάρ has infin. not indic. (II.2, IV.10 (conj.), VIII.7, 8, XIX.2, XX.9, XXIII.5, XXVI.5, XXIX.4, 5), even when (as here) an indic. precedes (II.2, XXIII.5); contrast ἐμπλῆσαι below, where infin. precedes. But μεστὴν γὰρ εἶναι lacks sharpness. ἀεί in place of εἶναι restores sharpness. **τοὺς φίλους αὐτοῦ εἶναι τὸν τετρημένον πίθον**: the image of the leaking jar is proverbial, whether for insatiability (Pl. *Grg.* 493b, Arist. *Pol.* 6.1320^{a}30–2), or for prodigality ([Arist.] *Oec.* 1344^{b}24–5), or for wasted labour (Xen. *Oec.* 7.40). For the change of construction (to accus. and infin., after ὅτι and ὡς with indic.), see on III.3 τὴν θάλατταν κτλ. **εὖ ποιῶν**: this is the standard expression used in describing the relationship of reciprocal benefit which properly exists between friends (e.g. Lys. 3.5 εὖ ποιῶν αὐτὸν ἠξίουν εἶναί μοι φίλον, Xen. *Mem.* 3.11.4, *Cyr.* 3.1.27, Arist. *Eth. Nic.* 9.1171^{b}21–2).

10 'When he is entertaining, to show off the qualities of his parasite to his guest at dinner. And . . . over the wine to say that there is something available to amuse the company and, if they give the order, the slave will go and fetch her right away from the brothel-keeper, "so that we may all be entertained by pipe-music and be given a good time".' He shows off his parasite to his guest at dinner, perhaps by encouraging him to behave in the obsequious manner of the Κόλαξ (II.10n.). Then the scene apparently changes to a drinking party, where there is a plurality of guests. For the hiring of girl pipers, see XI.8n. A better host, instead of saying that the girl was available if his guests asked for her, would have had her already present (Ar. *Ach.* 1091 αἱ πόρναι πάρα). **ξενίζων**: introductory present part. setting

the scene (VII.8n.). **†παρακαλῶν†**: no translation satisfies. Perhaps the word conceals an expression which made clearer the transition to a drinking party. **ἐπὶ τοῦ ποτηρίου** 'over the wine' (lit. 'wine-cup'), as Plut. *Alex.* 53.3, Lucian, *Pisc.* 34 ἐπὶ τῆς κύλικος; cf. XXVII.2 παρὰ πότον. **τὸ τέρψον** 'something to amuse', a teasingly disingenuous neuter, defined by the following ταύτην, which gives it a less innocent colour. **ταύτην**, resumptive (see on I.2 τούτοις κτλ.), not αὐτήν (V), which is unsuited to initial position in its clause (see on XXI.9 αὐτῶι). **αὐλώμεθα**: XIX.9n. **εὐφραινώμεθα** has a hint of salaciousness, as in Ar. *Lys.* 165, 591 (LSJ Rev. Suppl. II, *CGL* 2).

XXI
THE MAN OF PETTY AMBITION

Introductory Note

Φιλοτιμία, love of honour', 'ambition', is an ambivalent concept: an attitude or activity which may be creditable or discreditable, selfish or public-spirited (Dover 1974: 230–3, 236, Whitehead 1983, Wilson 2000: 187–94). Theophrastus wrote a work entitled Περὶ Φιλοτιμίας (Fortenbaugh 1984: 110). μικροφιλότιμος/-τιμία are attested here only. 'Honour based on trivialities' (ἡ ἐπὶ μικροῖς, *sc.* τιμή) is despised by the μεγαλόψυχος of Aristotle (*Eth. Nic.* 4.1124ᵃ10). But Aristotle describes no fault fully comparable to μικροφιλοτιμία.

The Μικροφιλότιμος is ambitious to impress others, and supposes that others are impressed by the same trivialities as he is himself. He sets store by visual effects, and tries to dazzle with the unexpected: a black attendant (§4), newly minted money (§5), an ox-skull with long ribbons over his doorway (§7). He is eager for everyone to see how important he is, by sitting next to the host at dinner (§2), by perambulating in spurs (§8), and by securing a brief but showy appearance as a public official (§11). His excesses are comic: he takes his son to Delphi to dedicate his hair, when a local shrine would suffice (§3); he equips his pet bird not only with a ladder but also with a shield, so that it can act like a soldier (§6); he gives his dog not only a gravestone but also an epitaph fit for a foreigner (§9); he is so proud of the bronze replica of his finger which he has dedicated that he burnishes and festoons it every day like a precious cult object (§10).

His report to his wife on how well he fared as a public official sums him up nicely: not ambitious or pretentious at the expense of others, but naively and innocently vain because he has a false sense of what is important (§11). He is a sign of things to come: for Athens was soon to become

a city of μικροφιλοτιμία. A series of decrees, dating from *c.* 300 BC to Roman times, records the thanks and honours routinely accorded to Prytaneis because they have performed their sacrificial duties καλῶς καὶ φιλοτίμως (§11n.).

[1] *Definition*

ὄρεξις τιμῆς ἀνελεύθερος 'a mean desire for prestige'. The essence of μικροφιλοτιμία, the triviality of its aims and methods, is not well conveyed by ἀνελεύθερος, which suggests meanness rather than triviality (see Introd. Note to XXII). ὄρεξις τιμῆς is perhaps borrowed from Arist. *Eth. Nic.* 4.1125^{b}7 (how the φιλότιμος and the ἀφιλότιμος differ) ἐν τιμῆς ὀρέξει.

2 'To be eager, when invited to dinner, to dine reclining next to the man who has invited him', i.e. to occupy the place of honour, next to the host (Hom. *Od.* 7.167–71). **κατακείμενος**: the regular verb for reclining at dinner (LSJ 7, *CGL* 4); see on II.10 παρακειμένωι.

3 τὸν ὑὸν ἀποκεῖραι ἀγαγὼν εἰς Δελφούς 'to cut his son's hair after taking him to Delphi'. The verbs ἀποκεῖραι and ἀγαγών are chosen with care. Instead of the expected 'to dedicate a lock of his son's hair at Delphi', they produce an expression which is unexpectedly mundane: in effect, 'to take his son to Delphi for a haircut'. In the time of Theseus, youths on reaching adulthood dedicated a lock of hair to Apollo at Delphi (Plut. *Theseus* 5.1); and a Sicyonian boy did so in the middle of the fourth century (Theopompus, *FGrHist* 115 F 248). Athenians dedicated hair locally, at the time of their entry on the phratry-lists, during the day called κουρεῶτις, the third day of the Apatouria (III.3n., Parker 2005: 436, 458). For the spelling ὑόν, see IX.5n.

4 'To make sure that his attendant is Ethiopian.' A black attendant (ἀκόλουθος, IX.3n.) is a status symbol; cf. Ter. *Eun.* 165–6 (an Ethiopian handmaid), Tib. 2.3.55 (Indian attendants), [Cic.] *Rhet. Her.* 4.50.63 (a man pretending to be rich borrows an Ethiopian; see the Introduction, p. 7 n. 39). For evidence of Ethiopians in Greece in the fifth and fourth centuries, see Snowden 1970: 184–5, 2010 (this passage p. 172). **ἐπιμεληθῆναι . . . ὅπως . . . ἔσται**: for the construction, cf. §11 and on X.14 διατεινομένους.

5 'When he pays back a *mina* of silver, to pay it back in new coin.' Contrast IV.10. **ἀποδιδοὺς . . . ἀποδοῦναι**: the duplication reappears at XXX.13; cf. XXX.8, KG II 99–100. **μνᾶν**: a *mina* (μνᾶ) is a 'unit of weight, also

the same weight of silver as a unit of currency, equiv. to 100 drachmas' (*CGL*). **†ποιῆσαι†**: the sense is complete without this verb. To take it as governing ἀποδοῦναι (cf. LSJ ποιέω A.II.1.b, *CGL* 8) is impossible, in the absence of an accus. as object of ποιῆσαι and subject of ἀποδοῦναι. To supply ἀκόλουθον from §4, 'cause the slave to pay' (Jebb), is inappropriate. Although a slave might carry his master's money (XVIII.3n.), we have moved on to a new scene, and there is no place in it for the Ethiopian, nor for any other intermediary: a man who takes pleasure in paying his debt in new money will not forgo the pleasure of paying it personally. Since there was no motive for deliberate interpolation, ποιῆσαι has either intruded from §6 or is corrupt.

6 'Apt to buy a little ladder for the jackdaw which is kept in his house and to make a little bronze shield for it to carry when it hops onto the ladder.' Domesticated jackdaws are mentioned by Ar. *Wasps* 129–30, Arist. *Gen. an.* 756ᵇ22, Plaut. *Capt.* 1002–3; cf. Thompson 1936: 155–8, Dunbar 1995: 130–1, Arnott 2007: 104–5. Unless the bird has had its wings clipped, it will be in a cage, such as is alluded to by Ar. fr. 446 and pictured in Boardman 1975: fig. 244. Attic vases show birds with helmets, shields, and spears (Bechert *et al.* 1897: Abb. 9, Dugas 1946, Beazley 1949). That he buys the ladder but makes the shield himself suggests that there was a market for the former among bird-owners but that the latter is an idiosyncrasy. **τρεφομένωι**: V.9n. **δεινός**: I.6n. **ὃ ἔχων ἐπὶ τοῦ κλιμακίου ὁ κολοιὸς πηδήσεται**: the relative clause with fut. indic. expresses purpose (Goodwin §565, Smyth §2554). The bird behaves as if it were a warrior scaling a wall. The vocabulary is repetitive (τοῦ κλιμακίου repeats κλιμάκιον, and ὁ κολοιός repeats κολοιῶι). But the repetition is of a kind found elsewhere in this sketch, a word or phrase near the end of the sentence echoing a word or phrase near the beginning: §2 δεῖπνον κληθεὶς . . . καλέσαντα . . . δειπνῆσαι, §5 ἀποδιδοὺς . . . ἀποδοῦναι, §7 βοῦν θύσας . . . βοῦν ἔθυσε, §9 Μελιταίου . . . Μελιταῖος.

7 'After sacrificing an ox, to nail up the skull directly opposite the entrance to his house, fastening long ribbons around it, so that those entering can see that he has sacrificed an ox.' An ox is too expensive an item to be sacrificed ordinarily by a private individual. So he advertises his extravagance by hanging above his doorway the garlanded skull, which would properly be hung in a temple (Burkert 1985: 65, 92, 372 n. 93, van Straten 1995: 159–60, 180, with Figs. 27, 32). **προμετωπίδιον** is the front part of the skull, with the horns, as distinct from the complete skull (βουκεφάλιον/-κέφαλον). **ἀπαντικρὺ τῆς εἰσόδου** 'directly opposite the entrance (from the courtyard)', i.e.

over the house door. **στέμμασι μεγάλοις**: woollen fillets such as are used to garland the animal's horns during the sacrifice (x.13n.) were also used to garland the skull dedicated in the temple. He uses long fillets, the better to catch the eye.

8 'After parading with the cavalry, to give his slave the rest of his equipment to take back home, then throwing back his cloak to stroll through the marketplace in his spurs.' The cavalry, which numbered, in theory at least, 1,000, paraded on festal and other occasions: Spence 1993: 9–10, 186–8. The equipment which he gives his slave to take home is the heavy equipment: helmet, breastplate, boots, sword, spear (Anderson 1961: 142–51, Spence 60–5), as well as his χλαμύς. While riding his horse he will have worn the χλαμύς, a short cloak (worn above the χιτών) pinned over one shoulder or both by a large brooch (Anderson 86–7, with Pl. 25, Spence 11, 200, 269, 325, with Pl. 3–4, 14–15). He now changes this for a ἱμάτιον, which his slave will have brought. Spurs are not attested before the fifth century, and are perhaps a Greek invention (*RE* zweite Reihe III 2.1875–8, Anderson 87–8). The comedy lies not only in his wearing spurs in the marketplace, but in his wearing them with civilian dress. **ἀναβαλόμενος** describes how the ἱμάτιον (not the χλαμύς) is put on (IV.4n.). **θοἰμάτιον**: for the spelling, see XXX.10n. **ἐν** 'equipped with', 'wearing' (*CGL* D.1).

9 'On the death of his Maltese dog to build a funeral monument and, setting up a little slab, put on it the inscription " . . . from Malta".' The Maltese (elsewhere almost invariably designated by the diminutive κυνίδιον, first in Arist. *Hist. an.* 8(9).612^{b}10) was a small, white, long-haired, curly-tailed, sharp-nosed lap dog, a popular pet, frequently portrayed on fifth-century Attic vases and gravestones (Leitch 1953: ch. 2, Busuttil 1969: 205–8, Woysch–Méautis 1982: 60, 128–30, nos. 305–34). Graves and commemorative inscriptions for dead pets are well attested (Hicks 1882: 129–32, Gow and Page 1965: II 90–1). **τελευτήσαντος αὐτῶι**: the dat. αὐτῶι goes with τελευτήσαντος (as e.g. Aeschin. 3.77 τῆς θυγατρὸς αὐτῶι τετελευτηκυίας; cf. Smyth §1481), not (resumptive) with μνῆμα ποιῆσαι, 'build a funeral monument for it' (the dog). Resumptive αὐτῶι behaves like an enclitic and cannot stand first in its word-group; in this position τούτωι is needed (so, after a part. as here, §10 τοῦτον, XIV.6 τοῦτο, 13 τοῦτον, XXIII.9 ταύτην; see also on I.2 τούτοις κτλ.). **μνῆμα ποιῆσαι καὶ στηλίδιον στήσας**: μνῆμα is the whole funeral monument (cf. XVI.9), στηλίδιον (diminutive of στήλη) the upright slab which carries the inscription. στήσας (for ποιήσας V, unacceptable after μνῆμα ποιῆσαι) restores the verb which is regular with στήλην (e.g. Hdt. 2.103.1, Ar. *Ach.*

727–8, Thuc. 5.18.10). **†Κλάδος† Μελιταῖος**: κλάδος has been taken to mean 'scion', on the analogy of 'the poetical use of ἔρνος, θάλος, ὄζος, πτόρθος' (Jebb, after Casaubon). In fact κλάδος itself has this sense in Ibycus fr. 319 Page (κλάδον Ἐνυαλίου). But 'Maltese Scion' would be an absurd epitaph. κλάδος is a corruption not of an adjective (καλός Toup, ὁ καλός Darvaris, appropriate only for lovers) but of the dog's name. Then Μελιταῖος will signify not merely 'Maltese' (of the breed) but 'from Malta', as if the dog were a foreign visitor who died in Athens. 'X. from Malta' is precisely the form taken by inscriptions on the tombs of metics (Hicks 1882: 132, Whitehead 1977: 33; XIII.10n.). It is like describing a Pekinese as 'Fido from Peking'. Κλάδος is occasionally found as a personal name, though in Athens not before the Roman period (*LGPN* I 256, II 262, IIIA 242). But Κλάδος is not the name of the dog. A personal name, however authentic, is not enough in itself; we need a name which suits a dog and, above all, the dog of this show-off. And this dog was not called 'Branch'. What names the ancients gave to dogs may be seen in (esp.) Xen. *Cyn.* 7.5, Ov. *Met.* 3.206–24, Columella 7.12.13; the most comprehensive catalogue (about 250) is provided by Mentz 1933. Attested names of Maltese dogs are Μυρρίνη 'Myrtle' (Lucian, *Merc. cond.* 34), Πλαγγών 'Dolly' (Alciphron 2.19), both suitably cosy Athenian female names (also found in comedy), and the playfully inappropriate Ταῦρος 'Bull' (Tymnes, *AP* 7.211.3 = *HE* 3618). Κέλαδος (Keil) is conceivable: attested as a personal name (*LGPN* IIIA 239, Argos, third century BC), a possible euphemism ('Melody') for the dog's bark, and comparable to the attested Κραύγη (Xen. *Cyn.* 7.5).

10 'After dedicating a bronze finger in the Asclepieum, to polish, garland, oil it daily.' The Asclepieum stood on the south slope of the Acropolis. The original building, constructed at the time of the god's arrival in Athens in 420/419, was elaborated in the fourth century and later (Travlos 1971: 127–37, Aleshire: 1989: 7–36, Parker 1996: 177–81). Its inventory (*IG* II^2 1532–9; revised text in Aleshire) records dedicated fingers (1534.85, 276–7; cf. van Straten 1981: 108–13). The Μικροφιλότιμος dedicates a bronze finger in thanksgiving for, or in hope of, the successful treatment of an injured finger. But an injured finger is no threat to life; and the pride which he takes in the replica is out of all proportion to his injury. **δάκτυλον χαλκοῦν**: not δακτύλιον (V), 'ring', which creates a less effective picture. Although rings were commonly dedicated in the Asclepieum, the epithet 'bronze', applied to a ring, is merely conventional; applied to a finger it has more point, establishing what kind of finger this is. And there is far more comedy in the verbs which follow when their object is a finger. **ἐκτρίβειν στεφανοῦν ἀλείφειν ὁσημέραι**: for the tricolon, see on V.10 τοῖς σοφισταῖς κτλ. He treats the finger with the care with which one treats

cult objects, such as statues, which were commonly garlanded (xvi.10n.) and oiled (xvi.5n.), though not (what underlines the extravagance) daily. ἐκτρίβειν is 'rub thoroughly', 'polish' (LSJ v.1, *CGL* 4). ἀλείφειν is 'anoint' (LSJ Rev. Suppl., *CGL* 4), *sc.* with oil, to make it glisten.

11 'And, you may be sure, to arrange with the Prytaneis that he should be the one to make the public report on the conduct of religious business, and then, wearing a bright cloak and with a garland on his head, step forward and say "Men of Athens, my colleagues and I celebrated the Milk-Feast with sacrifices to the Mother of the Gods, and the sacrifices were propitious, and we beg you to accept your blessings". And, after making this report, to go home and tell his wife that he had an extremely successful day.' For general comment on this section, see the Introduction, pp. 14–15, where the traditional and formulaic nature of the man's speech is illustrated by comparison with Dem. *Prooem.* 54. Similar formulae occur in the 'prytany decrees' mentioned in the Introd. Note (texts in Dow 1937, Meritt and Traill 1974). The Prytaneis are the fifty βουλευταί who act as the executive committee of the Βουλή during the period (one-tenth of the year) that their φυλή (one of ten) is in charge (Rhodes 1972: 16–25). Religious matters were dealt with at specified Assemblies ([Arist.] *Ath. pol.* 43.6), and it was perhaps at one of these that such announcements were made. See also Parker 2005: 404 n. 70. **ἀμέλει**: ii.9n **ὅπως ἀπαγγείλῃι**: for the subj., cf. xxvii.8 (Goodwin §339, Smyth §2214). **τῶι δήμωι**: perhaps <ἐν> τῶι δήμωι (vii.7n.). **παρεσκευασμένος λαμπρὸν ἱμάτιον καὶ ἐστεφανωμένος**: lit. 'furnished with a bright cloak and garlanded'. For παρεσκευασμένος (perf. pass.) with accus., see on v.9 αὐλαίαν Πέρσας ἐνυφασμένην; cf. LSJ παρασκευάζω B.iii, *CGL* 7. A white cloak and garland are appropriate both for a religious ceremony (Aeschin. 3.77) and for a public speech (Plut. *Dem.* 22.3, Diod. Sic. 20.7.2). Here the cloak is not merely white but has a bright sheen, probably because it is fresh from the fuller (epil. x n., Olson on Ar. *Ach.* 845 χλαῖναν . . . φανήν). **παρελθών** 'coming forward to speak' (LSJ πάρειμι[2] iv.2, *CGL* 9, LSJ παρέρχομαι vi, *CGL* 10), as xxvi.2. **Ὦ ἄνδρες Ἀθηναῖοι**: placing of the voc. at the head of a speech generally conveys a note of formality (Bers 1997: 197–202), and here it suits the speaker's attempt to be solemn. ὦ is regularly added in this address (Dickey 1996: 202); cf. xx.7n. **ἐθύομεν . . . [τὰ ἱερὰ] τῆι Μητρὶ τῶν θεῶν τὰ Γαλάξια**: for the Mother (sometimes identified with Cybele) and her connection with civic life, see Parker 1996: 188–94. Little is known about her festival, the Galaxia, 'Milk-Feast' (Parker 1996: 192, 2005: 470). τὰ Γαλάξια is internal accus. with ἐθύομεν (LSJ θύω i.4, *CGL* 8). τὰ ἱερά is a different accus. (the sacrifice itself, direct object), and cannot stand alongside τὰ Γαλάξια (festival, not sacrifice). Corruption of

Γαλάξια to γὰρ ἄξια (V) will have led to the interpolation. The use of θύω in the imperfect is regular, both in literary texts (e.g. Aesch. *Ag.* 594, Pl. *Symp.* 173a, Xen. *Hell.* 1.6.37, Dem. 19.128) and in inscriptions. **τὰ ἱερὰ καλά**: cf. Dem. *Prooem.* 54 (cited p. 15); a common formula (LSJ καλός A.II.2, *CGL* 6, van Straten 1995: 190–1). For the ellipse of ἦν, cf. XX.6n. **ὑμεῖς δέχεσθε τὰ ἀγαθά**: cf. Dem. *Prooem.* 54 δέχεσθ' οὖν παρὰ τῶν θεῶν διδόντων τἀγαθά. **ταῦτα . . . τῆι αὑτοῦ γυναικί**: like the deluded Harpagus in Hdt. 1.119.1–2, who ἤιε ἐς τὰ οἰκία and then περιχαρὴς ἐὼν φράζει τῆι γυναικὶ τὰ συγκυρήσαντα (see the Introduction, p. 15). **ὡς καθ' ὑπερβολὴν ηὐμέρει** 'that he had an extremely successful day'. The verb εὐημερεῖν regularly denotes successful performances by actors, poets, musicians, and orators (for the latter, Aeschin. 2.63, Plut. *Dem.* 5.4). The imperfect (for εὐημερεῖν V), in indirect speech, represents an original imperfect in direct speech, 'I was successful' (Goodwin §672), and is more appropriate than present εὐημερεῖ (Stephanus), which would represent an original present, 'I am successful'. For ηὐ- (rather than εὐ-), see II.2n.

XXII
THE ILLIBERAL MAN

Introductory Note

Ἀνελευθερία commonly denotes stinginess. It is often associated with ἀναισχυντία, μικρολογία, and αἰσχροκέρδεια (see the Introd. Notes to IX, X, XXX). According to Aristotle, the mean, with regard to giving and getting, is ἐλευθεριότης, and excess and deficiency are ἀσωτία and ἀνελευθερία: the ἄσωτος exceeds in giving and is deficient in getting, the ἀνελεύθερος exceeds in getting and is deficient in giving (*Eth. Nic.* 2.1107^{b}8–14; cf. 4.1119^{b}22–1122^{a}17, *Eth. Eud.* 2.1221^{a}5, 33–4, 3.1231^{b}27–1232^{a}18, [Arist.] *Mag. mor.* 1.1192^{a}8–10, *VV* 1251^{b}4–16).

The Ἀνελεύθερος is a wealthy man, who falls short of what is expected of him and sinks to a style of life unsuited to his status. A wealthy man (so his fellows may expect) will be generous to the state and to his friends, and his generosity will go hand in hand with ambition or honest love of honour, φιλοτιμία (Introd. Note to XXI). Midias showed that he was not φιλότιμος when he failed to make a voluntary contribution in an emergency (Dem. 21.161). On a similar occasion the Ἀνελεύθερος slinks silently out of the Assembly (§3). He disappoints as choregus, wedding-host, and trierarch (§2, §4, §5). These are the roles in which Aristotle's Magnificent Man (Μεγαλοπρεπής) makes his mark (*Eth. Nic.* 4.1122^{b}22–3, 1123^{a}1). The Ἀνελεύθερος is like the Paltry Man (Μικροπρεπής), who, after heavy expense, will spoil the effect for a trifle (*Eth. Nic.* 4.1123^{a}28–9). His behaviour

towards intimates is mean. He denies his children a treat at school and lies to the teacher (§6), goes out of his way to avoid a needy friend in the street (§9), and foists a cut-price attendant on his wife (§10). He dresses shabbily, because he begrudges money for clothes and shoes (§8, §11, §13). To save on domestic staff, he does jobs fit for slaves (§7, §12).

According to a disaffected pupil, Theophrastus ran an expensive school, because he required his students, among other things, to dress well, wear good shoes (§11n., IV.12n.), and have slaves in attendance, for this was considered a 'liberal' (ἐλευθέριος) way of life (Teles ap. Stob. 4.33.31).

[1] *Definition*

†περιουσία τις ἀπὸ φιλοτιμίας δαπάνην ἔχουσα†: there is no plausible restoration; and it is not clear what sense should be restored. The sense might have been that illiberality is incompatible with φιλοτιμία: so [Arist.] *VV* 1251^{b}12–14, 'the life of the ἀνελεύθερος is φιλοτιμίας καὶ ἐλευθερίας ἀλλότριος' (see Introd. Note, def. X n.). Alternatively, φιλοτιμία might be a corruption of φιλοχρηματία, 'love of money', which appears alongside ἀνελευθερία elsewhere (e.g. Pl. *Rep.* 3.391C, Arist. *Eth. Nic.* 4.1121^{b}14–17).

2 'After winning the prize in the tragic competition, to dedicate a strip of wood to Dionysus, inscribing his own name on it in ink.' He presumably wins not as poet or actor but as choregus, a role which, like that of the trierarch (§5), was imposed as a liturgy, i.e. public service (XXIII.6n.), and entailed the cost of maintaining, training, and costuming the members of the chorus. A choregic victory calls for a dedication more dignified than a strip of wood with the victor's name in ink. Themistocles dedicated a πίναξ (tablet or plaque), adding after his own name those of poet and archon (Plut. *Them.* 5.5). An inscribed πίναξ was probably a regular dedication. At all events, it was not a tripod (Jebb, Rusten): this was awarded to the dithyrambic, not the tragic, choregus. On the χορηγία, see Pickard-Cambridge 1968: 86–91, Csapo and Slater 1994: 139–57, Wilson 2000. **τραγωιδοῖς**: plural (οἱ) τραγωιδοί (and κωμωιδοί), strictly the performers, regularly denote the performance itself (LSJ τραγωιδός I.2, *CGL* 3). Dative (τοῖς) τραγωιδοῖς is sometimes local/temporal, 'at (the time of) the performance of tragedies', but with νικᾶν it may equally be comitative/instrumental, 'in the tragic competition' (LSJ νικάω I.1, *CGL* 1). **ταινίαν ξυλίνην** 'a strip of wood'. ταινία ('band', 'ribbon') occasionally denotes items comparable not for their substance but for their shape ('strip of land' LSJ II, *CGL* 4; 'in joiner's work, *fillet, fascia*' LSJ III). Here it appears to denote a narrow (and perhaps by implication flimsy) strip of wood, and to be substituted depreciatively for the expected πίναξ.

Inscriptions attest a ταινίδιον ξύλινον (*IG* XI 161 B. 51, Delos 280/79 BC), a small wooden plaque (for mounting a votive ring), and ταινίαι of gold and silver (LSJ I.4). The use of the word ταινία is all the more striking, because it has its own association with victory celebrations: it might be tied around a victor's head (LSJ I.1, *CGL* 1) or attached to his prize (Wilson 2000: 243). **ἐπιγράψας μέλανι** adds the final touch: a simple inscription in ink for a simple wooden writing surface. A more ambitious inscription (like that of Themistocles, cited above) would have included other names beside that of the choregus. But not all such inscriptions did. And failure to commemorate others is less at issue than the cheapness of the materials.

3 'When emergency donations are being promised in the Assembly, to get up and make off without a word.' He fears that, if he stays, others may call on him to volunteer, as sometimes happened (Isae. 5.37, Plut. *Phocion* 9.1). **ἐπιδόσεων**: voluntary contributions to the state at a time of special need (LSJ II.1, *CGL* 1, LSJ ἐπιδίδωμι I.2.b, *CGL* 4). Similar phraseology is found in inscriptions: e.g. *IG* II² 682 (= *SIG*³ 409) 62 (275/4 BC) ὅσαι ἐπιδόσεις γεγόνασιν ἐν τῶι δήμωι. Cf. XIII.2n., XXIII.5n. **ἐν τῶι δήμωι**: VII.7n. **ἀναστάς** is perhaps designed to tease. Whereas the Περίεργος (XIII.2) stands up and speaks and promises a contribution, this man stands up not to speak but to slip out. **σιωπῆι** frequently qualifies verbs of leave-taking (e.g. Hom. *Il.* 14.310–11, Ar. *Eccl.* 527, Lys. 1.14). **ἐκ τοῦ μέσου** 'away', 'out of the way' (LSJ μέσος III.1.6, *CGL* μέσον 4).

4 'When he gives his daughter in marriage, to sell the meat of the sacrificial animal (all but the priest's portion), and to hire waiters for the wedding who are told to bring their own food.' A wedding is an appropriate occasion for heavy expense and ostentation (Arist. *Eth. Nic.* 4.1123ᵃ1, 22). He cuts costs by selling the meat from the preliminary sacrifice (προτέλεια). A proper host would serve the meat to guests at the wedding feast (IX.3n.) and send portions to absent friends (XV.5n.). **ἐκδιδοὺς αὑτοῦ θυγατέρα**: cf. XXX.19. **ἱερεωσύνων**, a technical term, denoting the parts of the sacrifice reserved either for gods or for priests. Since the gods' portion was bone not meat, here it is the priest's portion only. **οἰκοσίτους**: the concept 'eating at home' has a surprisingly wide and varied currency (LSJ οἰκόσιτος I, *CGL* 1–3). Here it is a semi-technical term (attested also in inscriptions), applied to hired servants whose meals are not provided.

5 'While serving as commander of a trireme, to spread the helmsman's mattress on the deck for himself and stow his own away.' The trierarch, who bore the heaviest expense of all liturgists (XXIII.6n.; cf. §2 above), financed the vessel and in theory had charge of it. The helmsman (XXV.2) was a professional, unlike the trierarch, and, though nominally second-in-command,

had effective charge: Jordan 1975: 61–7, 134–43, Gabrielsen 1994 *passim*, Morrison, Coates, and Rankov 2000: 108–12, 120–6. **τριηραρ<χῶν**: present part. setting the scene (VII.8n.). **στρώματα** is not 'bedding' (as XVIII.4, XIX.5). The crew of a trireme slept on land, not on board ship (Morrison *et al.* 95–6). It is 'mattress' or the like, to sit or lie on during the day; a wooden deck is an uncomfortable place to sit or lie on. The wealthy amateur pulls rank and, with particular meanness, saves his own mattress from wear and exposure to the elements by appropriating that of the poorer seaman, to his inconvenience and discomfort. Since the trierarch's station, when on duty, was in the stern, near the helmsman's platform, he will be taking his ease under the helmsman's nose. His behaviour is all the more contemptible if he has a cabin of his own available below deck (Morrison *et al.* 129–31). Perhaps that is where he has stowed his own mattress, which he will need to bring out at night for use on land. **καταστρώματος** 'deck' (Morrison *et al.* 158–61).

6 'Prone not to send his children to school when there is a festival of the Muses, but to claim that they are ill, so that they do not have to take a contribution.' This 'festival of the Muses', held at school, is mentioned elsewhere only by Aeschin. 1.10, alongside a festival of Hermes (Ἕρμαια), held in the palaestra, an occasion for sacrifices, festal attire, and knucklebones. See also XXX.14n. **δεινός**: I.6n. **εἰς διδασκάλου** 'to the schoolmaster's', i.e. 'to school', a regular ellipse with this noun (e.g. Ar. *Knights* 1235, Pl. *Prt.* 325d; XIX.7n.). **φῆσαι κακῶς ἔχειν**: cf. XIII.9. **συμβαλωνται**: see LSJ I.8, 9, *CGL* 7.

7 'When he has been shopping in the market, to carry the vegetables himself in his front pocket.' He demeans himself not by doing his own shopping (IX.4n., XI.8n.) but by the way in which he carries it (VI.8n.). He wishes to avoids the expense of an ἀκόλουθος (IX.3n.) or a hired delivery-boy (φόρταξ or προύνεικος). **[τὰ κρέα]**: deletion of these words (as the addition of a reader who thought that ὀψωνήσας needed an object) is the best remedy for the defective 'after buying the meat, to carry the vegetables'. To retain τὰ κρέα, with <καὶ> τὰ λάχανα (z), creates problems of word order and balance: 'after buying the meat, to carry it himself and the vegetables in his pocket'. Does he, or does he not, carry the meat in his pocket?

8 'To stay in his house when he sends out his cloak for laundering.' Similar behaviour is attributed to the Spartan Epaminondas, who 'had only one cloak, and if he sent it to the fuller's he stayed at home for want of a second one' (Ael. *VH* 5.5). For an Athenian, staying indoors invited censure and was described as womanly behaviour (Pl. *Rep.* 9.579b, Xen. *Oec.* 7.30). **ἐκδῶι θοἰμάτιον πλῦναι**: cf. XXX.10 θοἰμάτιον ἐκδοῦναι

πλῦναι. For the infin. construction, see on XVI.6 ἐκδοῦναι . . . ἐπιρράψαι; for the spelling θοἰμάτιον, XXX.10n.

9 'When a friend is collecting contributions for a loan and news of this has been reported to him, to deflect from his path on seeing him approach and take the roundabout way home.' **ἔρανον συλλέγοντος**: for ἔρανος, see I.5n.; συλλέγειν is the regular verb (MacDowell 1990: 323). **διηγγελμένου αὐτῶι**: for the construction, see on XIV.7 ἀπαγγελθέντος. The verb indicates that he has heard of the loan through intermediaries. If he avoids meeting the friend now, he can claim later that he did not contribute because he had not heard of it. **τὴν κύκλωι οἴκαδε πορευθῆναι**: for the accus., see XVI.3n.; for the ellipse of ὁδόν, XXIV.13, Smyth §1027b.

10 'Not to buy a maid for his wife, who has brought him a dowry, but to hire a girl from the women's market to accompany her on her outings.' **προῖκα εἰσενεγκαμένηι**: cf. (for the verb) XXVIII.4, Dem. 27.4. Although the value of the dowry is regularly indicated, either with a specific figure (XXVIII.4n.) or a more general term, such as 'large', sometimes it is not. Here the bare mention of a dowry suffices. A dowry was a contribution towards the expense of maintaining a wife, and failure to use it for this purpose (as again at XXVIII.4) is reprehensible. **θεράπαιναν**: a proper maid, as opposed to the temporary hireling. A woman of status would have more than one to attend her out of doors (Plut. *Phocion* 19.3); but a single maid better serves the rhetoric. **τὰς ἐξόδους**: the standard term for formal or licensed excursions by women, to funerals, festivals, and the like (LSJ I.3, *CGL* 6). **ἐκ τῆς γυναικείας**: for the 'women's market', see II.9n. The same ellipse (of ἀγορᾶς) is found with ἰχθυόπωλις and ὀψόπωλις. **παιδάριον** is 'young slave', here female (male at XXIII.2, XXX.8); cf. LSJ II, *CGL* 2. **τὸ συνακολουθῆσον**: XVIII.2n.

11 'To wear shoes whose soles have been stitched back on, and to claim that they are just like horn.' **ὑποδήματα παλιμπήξει κεκαττυμένα**: lit. 'shoes stitched with refixing'. By the time re-stitching is needed the soles will be worn. But he is too mean to buy new soles. καττύειν is 'stitch (leather)', of shoemakers; hence κάττυμα, 'stitched leather', of a sole. Theophrastus favoured a ὑπόδημα . . . ἀκάττυτον (Introd. Note, *ad fin.*). παλίμπηξις is not elsewhere attested, but a comic poet (*PCG* adesp. 790) used παλίμπηγα for 'old soles' (τὰ παλαιὰ καττύματα), i.e. old soles stitched back. Similarly παλινδορία 'stitched back leather (sole)' (Plato Com. fr. 180). **κέρατος οὐδὲν διαφέρει**: the Ἄγροικος makes a similar attempt to forestall criticism (IV.2). Horn is a byword for hardness (e.g. Hom. *Od.* 19.211–12).

12 ‘When he gets up (from bed), to sweep the house and debug the couches.’ **ἀναστάς**: LSJ ἀνίστημι B.1.2, *CGL* ἀνίσταμαι 3; cf. XVIII.4 (where ‘from bed’ is expressed). Housework is done in the early morning, by those for whom housework is appropriate. **καλλῦναι** ‘to sweep clean (with a broom)’. See on X.6 καλλύσματα. Sweeping is the work of slaves (e.g. Hom. *Od.* 20.149, Eur. *Phaethon* 56) and a symbol of how low the mighty have fallen (Eur. *Andr.* 166, *Hec.* 363, *Hyps.* fr. 752f.16–18 = *TrGFSel* 34). Cf. Dem. 18.258 (Aeschines swept the schoolroom) οἰκέτου τάξιν, οὐκ ἐλευθέρου παιδὸς ἔχων. **ἐκκορίσαι** ‘to rid of bed-bugs’. The verb is used literally by Parmenion, *AP* 9.113.2 (*GP* 2599) τοὺς κόρις ἐκκορίσαι, figuratively by Ar. fr. 277 τί ὦ πονηρέ μ’ ἐκκορίζεις ὡσπερεὶ | κλιντήριον;, Eupolis fr. 247.4. For the bed-bug (κόρις, *Cimex lectularius*), see Davies and Kathirithamby 1986: 46–7, Beavis 1988: 104–6.

13 ‘When he is sitting down, to turn up his tunic, which is all that he is wearing.’ **παραστρέψαι τὸν τρίβωνα**: the τρίβων was a short cheap cloak, worn by the poor, ascetics, and Spartans (*RE* zweite Reihe VI 2.2415–19, Geddes 1987: 320). παραστρέψαι means ‘to turn up’ the edge of the cloak (*CGL* 3). This meaning, though not attested, may be inferred from the nouns παραστροφή ([Galen] XVIII 1.776 Kühn) and παραστροφίς (Soranus, *Gyn.* 2.14.5, Hsych. λ 493), which are not ‘selvage’ (LSJ) but ‘hem’ (defined by *OED* as ‘border made on a piece of cloth by doubling or turning in the edge itself’). The cloak is a short one, and he turns back just so much of it as will ensure that he does not sit on it. His purpose is not (as sometimes suggested) to conceal stains or to stop the cloak from getting dirty. He is concerned not with appearances but with economies: he wishes to save the cloak from unnecessary wear. Since he has nothing underneath (as the next clause tells us), this may be uncomfortable for him and unsightly for others (cf. IV.4). **αὐτόν** ‘by itself, alone’ (LSJ αὐτός I.3, *CGL* 10; cf. XXVI.3). He wears the τρίβων without a χιτών or χιτωνίσκος as undergarment (XIX.6n.), like Agesilaus, ἀχίτων . . . τὸν τρίβωνα περιβαλόμενος αὐτόν (Ael. *VH* 7.13). Outside Sparta only a hardy few dispensed with a χιτών (notably Socrates, Xen. *Mem.* 1.6.2).

XXIII
THE BOASTFUL MAN

Introductory Note

In the fifth century (largely Old Comedy) ἀλαζών describes a man who claims superior knowledge or skill and exploits that claim for self-serving ends, a ‘charlatan’, ‘impostor’. In the fourth century the word is applied more generally, without reference to specific expertise, and is sometimes

synonymous with 'liar', sometimes with 'boaster'. It was used to designate the comic figure of the braggart soldier (Plaut. *Miles Gloriosus* 86 Ἀλαζών *Graece huic nomen est comoediae*). Aristotle opposes ἀλαζονεία to εἰρωνεία, with 'truthfulness' as the mean between them: the εἴρων pretends to less than the truth, the ἀλαζών to more. See the Introd. Note to 1. The ἀλαζών of Aristotle is prompted by desire either for reputation or for gain (*Eth. Nic.* 4.1127^{b}9–22). The Ἀλαζών of Theophrastus has no desire for gain. His motive is self-glorification, and he boasts of non-existent wealth and powerful connections. Xenophon had applied the word to men who pretend, among other things, to be more wealthy than they are (*Cyr.* 2.2.12). [Cic.] *Rhet. Her.* 4.63–4 has a portrait of the *ostentatorem pecuniae gloriosum* (Introduction, p. 7). The word is surveyed exhaustively by Ribbeck 1882, more briefly and incisively by MacDowell 1990. Etymology is uncertain: Chantraine 53, Beekes 60.

[1] *Definition*

ἀμέλει: 11.9n. **προσποίησίς τις ἀγαθῶν οὐκ ὄντων** 'a pretension to non-existent advantages'. προσποίησις (def. 1 n.) and cognate words appear constantly in definitions or discussions of ἀλαζονεία: e.g. [Pl.] *Def.* 416a ἀλαζονεία ἕξις προσποιητικὴ ἀγαθοῦ ἢ ἀγαθῶν τῶν μὴ ὑπαρχόντων, Xen. *Cyr.* 2.2.12, Arist. *Eth. Nic.* 2.1108^{a}21, 4.1127^{a}21, *Eth. Eud.* 2.1221^{a}24–5, [Arist.] *Mag. mor.* 1.1186^{a}25–6; note also §7 προσποιήσασθαι. That our definition is based on [Pl.] *Def.* 416a is suggested by the appearance in both of the word ἀγαθόν, which is absent from Aristotle's discussions of ἀλαζονεία.

2 'Standing in the market (at the Piraeus), to tell foreigners that he has a good deal of money invested at sea, and to explain how vast is the money-lending business and how much he has personally gained and lost, and, while exaggerating this beyond all proportion, to send his slave to the bank, although there is <not even a single> drachma in his account.' He pretends that he stakes large sums on maritime loans. Much stood to be gained and lost. Loans were large, because they paid for the cargo. Interest was high, because the risks were high: if the ship and cargo were lost through wreck or piracy, the borrower was freed from the obligation to repay the loan and interest. See Millett 1991: 188–96, Cohen 1992: 136–83. **ἐν τῶι δείγματι ἑστηκώς**: δεῖγμα is a market or bazaar where merchants displayed samples (δείγματα) of their goods (LSJ 2, *CGL* 4). The δεῖγμα at the Piraeus is mentioned by Lys. fr. 279.6 Carey, Xen. *Hell.* 5.1.21, Dem. 35.29, 50.24, and later sources. It was a natural meeting-place for foreigners, merchants, ship-owners, and gossips. The

word is used figuratively by Ar. *Knights* 979 ἐν τῶι δείγματι τῶν δικῶν ('law-suit market'). See *RE* IV 1.2383–4, Garland 2001: 154, 219. For ἑστηκώς (of standing in a shop), cf. IX.4, XI.4. **πολλὰ χρήματα αὐτῶι ἐστιν ἐν τῆι θαλάττηι**: for the construction, cf. Thuc. 1.74.1 ἐν ταῖς ναυσὶ τῶν Ἑλλήνων τὰ πράγματα ἐγένετο (LSJ ἐν A.I.6, *CGL* D.7). **τῆς ἐργασίας τῆς δανειστικῆς** 'the money-lending business', not 'his money-lending business', which deprives the following αὐτός of point. He explains first how extensive is maritime lending in general, then the extent of his own involvement. The adj. δανειστικός appears first here, next in Dionysius of Halicarnassus (late first century BC) and in documentary papyri; its use in comedy may be inferred from Plaut. *Most.* 658 *danisticum.* **εἴληφε**: IX.4n. **ἀπολώλεκε**: XV.7n. **ταῦτα πλεθρίζων**: if right, 'extending this to the length of a πλέθρον', i.e. 'exaggerating' (LSJ Rev. Suppl.). But πλέθρον is not used in this figurative way. There are many conjectures, none plausible. **παιδάριον**: XXII.10n. **εἰς τὴν τράπεζαν**: for bankers' tables, see V.7n. Banks in the Piraeus are mentioned by Dem. 49.6, 52.8; Polyaen. 6.2.2 locates them in the δεῖγμα itself. **<μηδὲ μιᾶς> δραχμῆς αὐτῶι κειμένης**: a single drachma is a regular token of penury, economy, or the like, usually in negative expressions (e.g. Dem. 21.66, 89, 23.209, 37.31, Plut. *Aem.* 4.4). Idiom calls for more than <μηδὲ> (Foss); not <οὐδεμιᾶς> (Steinmetz, who prefers μιᾶς with no neg.) but <μηδὲ μιᾶς> (cf. §4 μηδ᾽ ὑφ᾽ ἑνός). The correct neg. is μηδέ, since the part. is concessive (see on I.5 μὴ πωλῶν), not merely circumstantial (contrast §8). Without a neg., the logical relationship of the participial clause to the leading verb is undefined (he sends his slave to the bank, 'there being a drachma in his account'), so that his motive for sending the slave is unclear. If he has not even a single drachma in his account, there is clarity and point: his claim to be heavily involved in maritime finance is exposed as a sham. For κειμένης, see LSJ κεῖμαι III, *CGL* 16, τίθημι A.II.7, *CGL* 4.

3 'Apt to take advantage of the person he is walking with by telling how he served with Alexander and was on familiar terms with him and what a number of jewelled cups he acquired, and to maintain, in relation to the craftsmen in Asia, that they are better than those in Europe, and to say all this when he has never left the city to go anywhere abroad.' There is a change of scene, audience, and role. He now holds forth in the street to a man with whom he is making a journey, and masquerades as a former soldier, boasting not of martial exploits, like the soldier of comedy (Introd. Note), but of intimacy with the commander-in-chief and of the valuable *objets* which he has brought back from abroad, when in fact he has never set foot outside the country. For the alleged historical situation (service with Alexander), see the Introduction,

p. 17. **συνοδοιπόρου . . . ἀπολαῦσαι** 'to enjoy/take advantage of his fellow traveller', perhaps suggesting both that he takes advantage of the opportunity afforded by his company and that he enjoys pulling the wool over his eyes. See *CGL* 5. **δεινός**: I.6n. **<οἰκεί>ως αὑτῶι εἶχε**: for the expression, cf. e.g. Isoc. 4.135, Isae. 1.18, Dem. 4.4, [Arist.] *Ath. pol.* 36.1. **λιθοκόλλητα ποτήρια**: jewelled cups and the like are commonly associated with Persia. **ἐκομίσατο**: either 'he acquired' (IV.13n.) or in a more specialised sense (treating the cups as spoils of war, as cups often were) 'he carried off' (LSJ II.2, *CGL* 23). **περὶ τῶν τεχνιτῶν . . . ἀμφισβητῆσαι**: he is a connoisseur of fine craftsmanship, a neat addition, to show that there is more to him than self-aggrandisement. ἀμφισβητῆσαι means to make an assertion in arguing on a disputed point (LSJ I.5, *CGL* 4). **οὐδαμοῖ . . . ἀποδεδημηκώς**: when (as probably here) the verb means 'go abroad' (LSJ 2, *CGL* 2), not 'be abroad' (LSJ 1, *CGL* 1), it may be accompanied by a prepositional phrase or an adverb indicating direction (hence -οῖ rather than -οῦ). However, since the part. is concessive, perhaps μηδαμοῖ (see on §2 <μηδὲ μιᾶς>).

4 'To claim that he has in his possession three letters from Antipater inviting him to go to Macedonia, and that although he has received an offer of duty-free export of timber he has declined, so that a trumped up charge may not be brought against him even by a single person.' For the historical background, see the Introduction, p. 17; for the career of Antipater, in outline, *BNP* I 770–1, *OCD*[4] 107. Macedonian timber was ranked above all others by carpenters, and Athens needed a constant supply for shipbuilding (Hammond 1972: 207–9, Hammond and Griffith 1979: esp. 68–9, Meiggs 1982: 126–33). He purports to decline the offer of permission to export it duty-free because he fears that he may become the target of a malicious prosecution: the charge will be that of importing goods from an enemy state (MacDowell 1978: 158) and perhaps the associated charge of fraternisation with an enemy. It is unclear whether (in §§4–5) we are to imagine him as still addressing the fellow traveller of §3 or a new and unspecified audience. **γράμματα . . . τριττὰ δὴ λέγοντα παραγενέσθαι**: λέγειν 'say' is regular with γράμματα (LSJ III.8, *CGL* 12); here it means 'tell, command' (LSJ III.5, *CGL* 18). δή adds appropriate emphasis, 'no fewer than three' (cf. Denniston 206). **ἀπήρνηται** 'he has refused (to accept the offer)', absolute, as Soph. *Phil.* 527 (LSJ Rev. Suppl. II.b.2, *CGL* 2). **ὅπως . . . συκοφαντηθῆι**: συκοφάντης (XXVI.4) is a term of abuse for one who brings a malicious charge for a discreditable reason (Osborne 1990, Harvey 1990, Christ 1998: esp. chs. 2–3). **†περαιτέρω φιλοσοφεῖν προσῆκε Μακεδόσι†**: usually taken to mean 'Macedonians should have been cleverer', *sc.* than to make such a compromising offer.

But περαιτέρω φιλοσοφεῖν means ‘philosophise further’, not ‘be cleverer’. Further, the words have no syntactical connection with what precedes. There is no plausible conjecture.

5 ‘And <to say> that during the food shortage his expenditure when he gave to destitute citizens amounted to more than five talents – he could not refuse.’ There were serious shortages of grain in 330/29, 328/7, 323/2, and there may have been others within the decade 330–20 (Garnsey 1988: 154–64). The shortage in 328/7 appears to have been particularly acute. It prompted ἐπιδόσεις (XXII.3n.) of a kind hitherto unattested, financial contributions towards the purchase of grain (Dem. 34.39, *IG* II^{2}360 (= *SIG*^{3} 304) 11–12). This may be the occasion which we are to imagine here. But what the Ἀλαζών describes is no conventional ἐπίδοσις. That (presumably) would have entailed the payment of a lump sum to the grain commissioners. He claims (or at any rate implies) that he gave a plurality of gifts to those in need, whom he could not refuse, a personal touch, on which he prides himself. **<εἰπεῖν>** is needed, because: (i) we have moved on to a new topic, and a new verb of speech is expected; (ii) if εἰπεῖν in §4 is taken as governing this clause, the use of καὶ . . . δέ to connect a subordinate clause will be anomalous (I.2n.). **ἐγένετο**: for the sense ‘amounted to’, see XIV.2n.

6 ‘When complete strangers are sitting alongside him, to tell one of them to set the counters in place (on the abacus), and counting by thousands and by ones and plausibly putting names to each of these items, to make a total of as much as ten talents, and to claim that these are the sums that have been contributed by him in loans to friends; and to say that he is not counting his trierarchies and all the other compulsory public services which he has undertaken.’ He begins by calculating the sums which he has expended in ἔρανος-loans. Such loans are made to friends and are repayable (I.5n.). They are different from the donations described in §5, which were made to needy citizens and were presumably not repayable. He is not, as commonly supposed, doing a more precise calculation of the sums mentioned in §5 and finding that five talents were an underestimate. The two sums, and their recipients, are unrelated. And the opening words make clear that he has a different audience. Finally, he brings in the liturgies which he claims to have performed. To boast of liturgies is a common tactic in the orators (Dover 1974: 292–5, Millett 1998: 227–53, Wilson 2000: 172–84). Such boasting is characterised as ἀλαζονεία by Dem. 21.169, 36.41, Aeschin. 3.101; contrast XXVI.5n. But the Ἀλαζών does not boast crudely of his liturgies. He smugly appends them to his voluntary loans. His plurals insinuate that the liturgies were a heavy charge; but he could still afford ten talents in loans to

his friends. A man who spends on this scale will be among the very wealthiest in Athens. For costs of liturgies and levels of wealth, see Davies 1981: esp. chs. II–III, Rhodes 1993: 679–82. **ἀγνώτων . . . παρακαθημένων**: cf. III.2n. **θεῖναι τὰς ψήφους**: for the abacus and its counters, see XIV.2n.; for θεῖναι, cf. XXIV.12 τὰς ψήφους διαθεῖναι, Dem. 18.229 τιθεὶς ψήφους, *calculum* (*-os*) *ponere* (*OLD* 'calculus' 3.b). **ποσῶν**: ποσοῦν is a technical term, 'to calculate πόσον, quantify', first here and *SIG*^{3} 279.41 (Zeleia *c.* 334/3 BC) τῶν ποσω̣θ̣[εισέων δραχμέων. Cf. XVIII.9n. **κατὰ χιλίας καὶ κατὰ μίαν** reflects the descending order of columns on the abacus (1,000, 500, 100, 50, 5, 1). The use of a high figure (1,000) and the lowest (1) may be taken to imply the use of the full range of columns and the punctiliousness of the count. There is an ellipse of δραχμάς with χιλίας (see LSJ χίλιοι 3, *CGL* 2) and of δραχμήν with μίαν. **προστιθεὶς πιθανῶς ἑκάστοις τούτων ὀνόματα**: the names are the imaginary beneficiaries of his loans. ἑκάστοις τούτων (neuter) are the individual totals. For πιθανῶς, cf. VIII.9, also VIII.4n. *init.* **ποιῆσαι καὶ δέκα τάλαντα**: cf. Dem. 27.37 ποιήσω τριάκοντα μνᾶς, also κεφάλαιον ποιῆσαι XIV.2, XXIV.12, *OLD* 'facio' 9. For καί highlighting the numeral, see Denniston 320. **ταῦτα φῆσαι εἰσενηνέχθαι εἰς ἐράνους αὑτῶι**: the normal expression ἔρανον εἰσφέρειν (XV.7n.) is here varied to εἰς ἔρανόν τι εἰσφέρειν, 'contribute *x* towards an ἔρανος'. αὑτῶι is dat. of agent with perf. passive (Smyth §1488). **τὰς τριηραρχίας . . . τὰς λειτουργίας**: since the trierarchy is a liturgy, τὰς λειτουργίας is brachylogy for 'the <other> liturgies', as XXVI.5. The brachylogy highlights the trierarchies, and implies that they are a thing apart, as indeed they are, since they cost much more than other liturgies. For liturgies, in general, see *BNP* VII 731–2, *OCD*^{4} 850; for the trierarchy, XXII.5n. **τίθησιν** 'sets down (to account), counts in' (LSJ A.II.9.b, *CGL* 6); see also on XXX.18 ὑποθεῖναι.

7 'To approach people selling horses of quality and pretend that he wishes to buy.' **τοὺς ἵππους τοὺς ἀγαθούς**: applied to a horse, ἀγαθός is not quite the same as εὐγενής ('thoroughbred', Theognis 184, Soph. *El.* 25) but indicates general excellence and serviceability (e.g. Ar. *Wealth* 157, Pl. *Phdr.* 246a, Xen. *Eq. mag.* 8.14), a 'good-quality horse', such as will be needed for the cavalry and for racing. This would cost over 1,000 drachmas (Spence 1993: 274–9). Horse ownership is often adduced as a mark of wealth (Pomeroy on Xen. *Oec.* 1.8, Spence 182–3, 191–3, Scott 2005: 513–21). **τοῖς πωλοῦσι**: X.7n.

8 'To visit the market stalls and look for a set of clothes amounting to two talents and vent his annoyance on his slave for coming along with him without the money.' That three minae would buy a purple robe in the time of Socrates (Plut. *Mor.* 470F) gives the measures of his

extravagance (two talents = 120 minae). It was normal for a slave to carry his master's money (XVIII.3n.). This slave was never given any money to carry. **σκηνάς** 'market stalls', as Dem. 18.169 τῶν σκηνῶν τῶν κατὰ τὴν ἀγοράν, Theoc. 15.16 ἀπὸ σκανᾶς ἀγοράσδειν, and probably Ar. *Peace* 731. They will have been either flimsy booths or (as in a modern market) stalls partially enclosed by canvas. **ἱματισμόν** 'clothing', a noun not attested earlier. **εἰς** 'amounting to' (LSJ A.III.1, *CGL* G.7). **τῶι παιδὶ μάχεσθαι ὅτι**: cf. XIV.9n. **χρυσίον** 'money in gold coin'; see on IV.10 ἀργύριον. **ἀκολουθεῖ**: see on IX.3 ἀκόλουθος.

9 'Though he lives in a rented house, to tell the innocent listener that it belonged to his father and that he proposes to put it up for sale because it is too small for him to entertain guests in.' He lies to explain why his house is small. The truth is that it is rented, and rented accommodation suggests poverty, and he cannot afford a larger one. His fiction is that it has sentimental value: it was his father's. In any case he is going to sell it, because it is too small for the scale of his hospitality. **πωλεῖν**: X.7n.

XXIV
THE ARROGANT MAN

Introductory Note

MacDowell on Dem. 21.83 illustrates the uses of ὑπερηφανία and ὑπερήφανος in the orators and others. ὑπερηφανία is often associated with ὕβρις. But while ὕβρις finds expression in physical action ('aggressiveness'), ὑπερηφανία remains an attitude of mind ('arrogance'). The ὑπερήφανος feels himself superior to others. He is liable to consider ordinary people καθάρματα καὶ πτωχοὶ καὶ οὐδ' ἄνθρωποι (Dem. 21.198). He is bracketed with the μισόδημος and μισάνθρωπος (Isoc. 15.131).

The Ὑπερήφανος of Theophrastus thinks only of his own convenience, and treats others high-handedly or ignores them. Ariston wrote a work Περὶ τοῦ κουφίζειν ὑπερηφανίας (Introduction, p. 6). Etymology is uncertain (Chantraine 1158, Beekes 1533).

[1] *Definition*

καταφρόνησίς τις πλὴν αὑτοῦ τῶν ἄλλων 'a contempt for everyone other than oneself'. This is comparable in structure (noun and dependent gen. with prepositional phrase interposed) to def. I and XVII. καταφρόνησις adequately renders ὑπερηφανία (constructed with gen. in Pl. *Rep.* 3.391C, Dem. 21.195, in the sense 'arrogant attitude towards').

2 ‘The kind of man to tell someone who is in a hurry that he will meet him after dinner when he is taking his stroll.’ **τοιόσδε**: XVII.2n. **τῶι σπεύδοντι**: for the sense ‘in a hurry’, cf. XI.6 σπεύδοντας . . . ποι. But ‘eager (for a meeting)’ is equally possible; cf. I.4 τοῖς ἐντυγχάνειν κατὰ σπουδὴν βουλομένοις. The dat. is constructed with both infinitives: ‘to say to the man . . . that he will meet him’. **ἀπὸ δείπνου**: for ἀπό ‘after’, see LSJ A.II, *CGL* C.1. An after-dinner stroll (as e.g. Ar. *Wasps* 1401, Xen. *Symp.* 9.1, Dem. 54.7) is regular in warmer climates.

3 **εὖ ποιήσας μεμνῆσθαι φάσκειν**: lit. ‘when he has done a favour, to say that he remembers it’ (not ‘to remember to say so’), i.e. ‘to say that he never forgets doing a favour’. To tell another that one remembers the favour one has done him (XX.9n. εὖ ποιῶν) is to remind him of the obligation under which he stands. The Ἀναίσχυντος reminds the butcher of past favours (IX.4). This is bad form. As Demosthenes puts it, favours received should be remembered, favours conferred forgotten, and a reminder is equivalent to a reproach (18.269). The sentiment and language find many echoes: Arist. *Rhet.* 1.1374^{b}16–18 and (for ‘reproach’) 2.1381^{b}2–3, 1384^{a}3, Ter. *Andria* 43–4, Cic. *Amic.* 71, Liv. 5.44.3, Sen. *Ben.* 1.2.3, 2.10.4. The μεγαλόψυχος of Aristotle is less idealistic. He remembers and likes to be reminded of benefits which he has conferred on others, but forgets and does not like to be reminded of benefits which others have conferred on him, for the recipient of a benefit is the inferior of the benefactor (*Eth. Nic.* 4.1124^{b}12–17). See also on XXVI.4 ἀχάριστον κτλ. The Ὑπερήφανος makes a vulgar and patronising show of his superiority by *saying* that he remembers, thereby reminding others of their inferiority.

4 ‘To deliver his judgement, for those who have called him in to arbitrate, while walking in the street.’ For arbitration procedures, see V.3n. **τὰς διαίτας** may be taken ἀπὸ κοινοῦ with both κρίνειν (though the expression δ- κρίνειν is unexampled) and τοῖς ἐπιτρέψασι (δ- ἐπιτρέπειν is regular).

5 ‘When voted into office, to protest that he cannot accept, pleading lack of time.’ **χειροτονούμενος**: while most public officers were appointed by lot, some others, such as ambassadors and generals, were elected by a show of hands in the Assembly (Hansen 1987: 44–6, 120–3, 1991: 159–60, 233–5). **ἐξόμνυσθαι τὰς ἀρχάς**: he swears an oath declaring himself ineligible (ἐξόμνυσθαι, VI.8n.) every time he is elected (τὰς ἀρχάς, plural), alleging not a reasonable excuse like ill health (Dem. 19.124) but the self-important plea that he is too busy. Cf. Sommerstein in Sommerstein and Torrance 2014: 392 n. 26.

6 ‘To refuse to make the first approach to anyone.’ **προσελθεῖν πρότερος**: for the verb, see I.2n. To make an approach implies to offer a greeting. The one who offers the first greeting implicitly acknowledges the equal or superior status of the other, or at any rate strives to be polite. Cf. Men. *Dysk.* 10 προσηγόρευκε πρότερος δ' οὐδένα, Dem. 45.68; also V.2, XV.3. **ἐθελῆσαι**: perhaps <ἄν> ἐθελῆσαι, as XV.10; see VI.9n.

7 ‘Apt to tell people who wish to sell or hire something to come to him at daybreak.’ For the general idea (tradesmen summoned at dawn), cf. Hor. *Sat.* 2.3.226–30. **πωλοῦντάς**: X.7n. **μισθουμένους**: for omission of the art. with the second part., see on I.5 πρὸς τοὺς κτλ. **δεινός**: I.6n.

8 ‘As he walks in the streets, not to speak to those who encounter him, keeping his head down, and to look up only when it suits him.’ He not only refuses to offer the first greeting (§6); he refuses even to engage in conversation. Cf. [Arist.] *Mag. mor.* 1.1192b31–2 (the αὐθάδης) τοιοῦτός ἐστιν οἷος μηθενὶ ἐντυχεῖν μηδὲ διαλεγῆναι, Men. *Dysk.* 9–10 λελάληκεν ἡδέως ἐν τῶι βίωι | οὐδεν<ί>. **λαλεῖν**: see the Introd. Note to VII. **κάτω κεκυφώς**, to avoid contact, as Pl. *Rep.* 8.555e ἐγκύψαντες οὐδὲ δοκοῦντες τούτους ὁρᾶν. **ἄνω πάλιν**: the infin. κύπτειν is readily understood with ἄνω (implying ἀνακύπτειν, as XI.3, XXV.2).

9 ‘When he gives a dinner for his friends, not to dine with them himself, but to instruct one of his underlings to look after them.’ There is no suggestion that this is a meal which he is obliged to give, like those given to demesmen (X.11) or clansmen (XXX.16). ‘His friends’ suggests the contrary, and accentuates the offence. **τῶν ὑφ' αὑτόν τινι**: the prepositional phrase describes a relationship of ‘subjection, control, dependence’ (LSJ ὑπό C.II; cf. *CGL* D.1). But who precisely these ‘underlings’ are is unclear. Not slaves; and probably not people hired for the occasion, since the expression suggests a more ongoing relationship; possibly freedmen in his employment (Millett 2007: 149 n. 230). **συντάξαι**: more regularly ‘arrange’ or ‘prescribe’, with accus. and infin. (‘that someone should do something’), here (and again in §12) ‘give orders’, with dat. and infin. (‘to someone to do something’), a construction found only in later authors (LSJ II.4, *CGL* 5).

10 ‘When he travels, to send someone ahead to say that he is coming.’ This echoes II.8, where the Toady runs ahead to deliver the same message. **τὸν ἐροῦντα**: XVIII.2n.

11 ‘And would not allow anyone to visit him while he is putting on oil or bathing or eating.’ He insists on privacy for activities which are commonly

performed in the presence of others. If this is personal fastidiousness, it is (because unconventional) deemed to be offensively self-centred or stand-offish. Inaccessibility, when viewed (as it usually was) in political terms, was frowned on, as the mark of an autocrat or one who does not care for popular approval: Hdt. 1.99, Thuc. 1.130.2, Eur. *IA* 343–5, Plut. *Nic.* 5.1–2, *Demetr.* 42.1. Accessibility marks the democrat: Eur. *IA* 340–2, Xen. *Ages.* 9.2, Plut. *Cimon* 10.1, Cic. *Planc.* 66. **οὔτε . . . ἐᾶσαι ἄν**: VI.9n. **λούμενον**, from λόω, not λουόμενον (V), is the correct Attic form (see LSJ and *CGL* λούω). Cf. XXVIII.4. **εἰσελθεῖν** indicates that he is at home (cf. XX.2; also X.12n.). So he is not avoiding the public baths, as did Phocion (Plut. *Phoc.* 4.3).

12 'And, you may be sure, when reckoning an account with someone, to instruct his slave to arrange the counters (on the abacus), work out a total, and write him out an invoice for that amount.' **ἀμέλει**: II.9n. **λογιζόμενος πρός τινα**: either reckoning what he owes someone or (more likely) reckoning what someone owes him. For the verb, see XIV.2n. **συντάξαι**: §9n. **τὰς ψήφους διαθεῖναι**: cf. Theophr. *Met.* 6^a20 (van Raalte 1993: 44) διατιθέντα τινὰς ψήφους, of arranging pebbles in a pattern. The expression, here a variation on ψήφους θεῖναι (XXIII.6n.), belongs under LSJ διατίθημι A.I ('*arrange* each *in their several places, distribute*', *CGL* 2 'arrange according to an orderly system'). **κεφάλαιον ποιήσαντι**: as XIV.2 (cf. XXIII.6). **γράψαι αὐτῶι εἰς λόγον**: lit. 'to write it for him onto/for an account', a blend of the uses exemplified by: (i) LSJ γράφω A.II.1–2, *CGL* 5, 7; and (ii) LSJ εἰς V.2, *CGL* D.2, KG I 470 (3). He instructs his slave to write his calculation for the other man (αὐτῶι), implying that he cannot be bothered to check it himself.

13 'When he sends instructions by letter, not to write "You would oblige me", but rather "I want it done", and "My agent is on the way" and "No alternative" and "The quickest way".' **ἐπιστέλλων**: the introductory part. (VII.8n.) conveys more than 'writing a letter' (Jebb and others); rather, 'sending instructions by letter' (LSJ 2, *CGL* 2). The instructions are framed in peremptory language. This is a different kind of discourtesy from that shown by the αὐθάδης of Ariston, whose letters omit customary civilities (see the Introduction, p. 6). **ὅτι**: introducing direct speech (II.8n.). **Ἀπέσταλκα πρὸς σὲ ληψόμενος**: lit. 'I have sent to you to pick up'. Since ἀπέσταλκα calls for an object (cf. §10 προαποστέλλειν . . . τὸν ἐροῦντα, XVIII.2 ἀποστείλας τὸν παῖδα ὀψώνησοντα), we must either attribute the lack of object to the shorthand style and his self-centredness or write ληψόμενον (Ast) or ληψομένους (Foss), preferably the latter (cf. Xen. *Cyr.* 3.1.2 κατασκεψομένους ἔπεμπε, *Anab.* 1.3.14 πέμψαι . . . προκαταληψομένους,

KG I 609, II 86 (5), XVIII.2n.). **Ὅπως ἄλλως μὴ ἔσται**: lit. 'Be sure it is not done differently'; see LSJ ὅπως A.III.8, *CGL* 11, Smyth §1920. **Τὴν ταχίστην**: see LSJ ταχύς C.II.3, *CGL* 10; XXII.9n.

XXV
THE COWARD

This sketch is unusual in form. It falls into two parts: the first shows the Coward at sea, the second shows him on the battlefield. The first part has a structure resembling the other sketches: a series of illustrations, loosely linked. The much longer second part, uniquely, has the form of a single, coherent, developing narrative, a story of a Coward's behaviour in battle. This Coward, like Falstaff, holds that the better part of valour is discretion, and masks his inaction with a tale of pretended courage. Aristotle observes that courage and fear are nowhere more clearly displayed than in war and at sea (*Eth. Nic.* 3.1115^{a}34–^{b}1).

[1] *Definition*

ἀμέλει: II.9n. **ὕπειξίς τις ψυχῆς ἔμφοβος** 'a terrified giving-way of the mind' is a vapid expression. ὕπειξις was perhaps suggested by [Pl.] *Def.* 412d κοσμιότης ὕπειξις ἑκουσία πρὸς τὸ φανὲν βέλτιστον, and ψυχῆς and ἔμφοβος by *Def.* 412a ἀνδρεία ἕξις ψυχῆς ἀκίνητος ὑπὸ φόβου. ὕπειξις is otherwise rare: literal 'giving-ground' Pl. *Laws* 7.815a, figurative 'compliance' Pl. *Laws* 5.727a, Plut. *Mor.* 483F, 751D. ἔμφοβος is found once in classical Greek (Soph. *OC* 39, active 'terrifying'), but is later common with passive sense.

2 'When at sea, to claim that promontories are pirate ships; and if a swell gets up, to ask if there is a non-initiate on board; and while looking up at the sky to ask the helmsman if he is half-way and how the heavens look to him; and to tell the man sitting next to him that he is alarmed because of some dream; and to take off his underclothes and give them to his slave, and beg to be put ashore.' **πλέων** 'while sailing' sets the first scene (VII.8n.), before we move on to the second scene, introduced at §3 by στρατευόμενος. **τὰς ἄκρας φάσκειν ἡμιολίας εἶναι**: the Persians, retreating after the battle of Salamis, were victims of a similar delusion (Hdt. 8.107.2). The word ἡμιολία is first attested here and, without qualification, suggests pirate ship. There were ἡμιολίαι λῃστρικαί among the ships of Aristonicus, tyrant of Methymna, in 332/1 BC (Arr. *Anab.* 3.2.4), and ἡμιολίαι were used for raiding by Phalaecus of Phocis *c.* 346 BC (Diod. Sic.

16.61.4) and by Agathocles of Syracuse *c.* 315 BC (Diod. Sic. 19.65.2). It is disputed whether the name ('one and a half-er', *sc.* ναῦς) alludes to: (i) one and a half banks of oars; or (ii) one and a half files of oarsmen. If (i), it has been inferred that it describes a two-banked ship, in which half of the upper bank of rowers could, when needed, stow their oars and constitute a boarding-party (Casson 1986: 128–32, 445–6, with Figs. 81–2, 117, 1991: 78, with Plates 24–5). If (ii), the ship is single-banked, with half the oars on each side manned by two oarsmen, half by one (Morrison 1996: 262). **ἐρωτᾶν εἴ τις μὴ μεμύηται**: just as it is dangerous for the irreligious to go to sea (Lys. 6.19) and dangerous for others to sail with them (e.g. Aesch. *Sept.* 602–4, Eur. *El.* 1355), so here (the Coward farcically implies) a single non-initiate will endanger the boat. A mystery cult, centred on Samothrace but widely spread throughout the Greek world, promised safety at sea to initiates: Cole 1984, Burkert 1985: 283–4, *BNP* II 860–4, *OCD*[4] 257. **τοῦ κυβερνήτου ἀνακύπτων ἅμα πυνθάνεσθαι**: ἀνακύπτων (XI.3), 'raising his head', as opposed to κάτω κεκυφώς (XXIV.8), implies 'looking up' (as e.g. Eur. *Cyc.* 212–13, Pl. *Rep.* 7.529b). It is unlikely that he is merely looking up at the helmsman, who sits higher than he (XXII.5n.). More likely he is looking up at the sky to check the weather, about which he will soon question the helmsman. ἅμα, placed between part. and infin. (XIX.5n.), strengthens the logical connection between them (he questions the helmsman *while* keeping his eye on the weather). **εἰ μεσοπορεῖ**: in his anxiety for the voyage to be over he asks 'if he (the helmsman) is half-way'. The verb is found first here and Men. fr. 587 (context and sense unknown), thereafter in the sense 'be in mid-voyage'. Some take him to be asking if they are in mid-ocean, i.e. in the open sea as opposed to near the coast, either because he fears the coast with its dangerous shallows or because he fears the open sea in bad weather. But he can see for himself whether or not they are near the coast. **τὰ τοῦ θεοῦ**: ὁ θεός is a general term for (the source of) natural phenomena (LSJ I.1.d, *CGL* 1); here specifically Zeus, as weather-god (XIV.12n.). This use indicates not so much 'special reverence' (Jebb) as the conventional piety of popular speech. **φοβεῖται ἀπὸ ἐνυπνίου τινός**: cf. XVI.11. **ἐκδὺς . . . τὸν χιτωνίσκον**: his undergarment (XIX.6n.) will be harder to get out of if he has to swim than the loosely draped ἱμάτιον worn over it. The implication is that he strips bare. **δεῖσθαι**: the object of the verb is not expressed, because what he says ('Get me to land') does not have to be addressed to anyone in particular.

3 'On military service, when the infantry are going into action, to call to . . . and tell them to come and stand by him and wait and see first

(before committing themselves), claiming that it is a job to make out which side are the enemy.' **στρατευόμενος** introduces the second scene (see on §2 πλέων). **<τοῦ> πεζοῦ ἐκβοηθοῦντος †τὲ† προσκαλεῖν**: the article is needed ('*the* infantry', not 'infantry' in general). τὲ may be a vestige of the object which is needed for προσκαλεῖν. None of the objects suggested is appealing. **πρὸς αὑτὸν στάντας**: the verb implies motion (towards): LSJ ἵστημι B.I.3, *CGL* ἵσταμαι 1; see also LSJ πρός C.I.2, KG I 543–4, Smyth §1659b. **περιιδεῖν** 'watch from the sidelines, wait and see' (*CGL* περιοράω 1), not 'take a look round' (LSJ I.2, citing only this passage). **ἔργον διαγνῶναι [ἐστι]**: for ἔργον, see epil. III n. Since ἐστι would be abnormally placed, and is regularly absent in this idiom, it is less plausibly transposed (ἔργον ἐστὶ διαγνῶναι Darvaris) than deleted.

4 'Hearing cries and seeing men falling, to run to his tent after saying to his neighbours that he was in such a hurry that he forgot to bring his sword, to hide it under the pillow after sending his slave outside and ordering him to see where the enemy are, then to spend a long time pretending to look for it.' **εἴπας . . . διατρίβειν** contains a carefully structured tricolon. The first two clauses have a similar structure: part. (εἴπας and ἐκπέμψας καὶ κελεύσας), dependent clause (ὅτι κτλ. and ποῦ κτλ.), infin. (τρέχειν and ἀποκρύψαι). Then εἶτα διατρίβειν κτλ. completes the tricolon; and since εἶτα is not strictly connective, the tricolon may be considered asyndetic (V.10n. τοῖς σοφισταῖς κτλ.). **σπάθην**: earlier 'sword-blade' (Alcaeus fr. 357.7 LP, Eur. fr. 373.2), in New Comedy the regular word for 'sword', here first in prose. From it come Latin *spatha*, Italian *spada*, French *épée*. **τὸν παῖδα**: VIII.4n. **προσκεφάλαιον**: either 'pillow' or 'cushion' (II.11n.).

5 'While he is in the tent, seeing one of his friends being brought back wounded, after running up and telling him to be brave, to lend a supporting hand; and to give him medical attention and sponge him down and, sitting beside him, keep the flies off the wound – anything rather than fight the enemy.' **ἐν τῆι σκηνῆι**: there is an ellipse of ὤν, comparable to Thuc. 3.112.3 ἔτι ἐν ταῖς εὐναῖς 'while still in bed' (KG II 101–3). But ἐν τῆι σκηνῆι recurs in §6 and it could be deleted here without loss (Herwerden). Alternatively, ἐκ τῆς σκηνῆς (Ussing). **θαρρεῖν κελεύσας**: he tells the man to be brave, the quality which he himself lacks. **ὑπολαβών**: either 'supporting him' (Pl. *Symp.* 212d, a woman helping a drunkard) or, more specifically, 'taking him on his back' (Hdt. 1.24.6, Pl. *Rep.* 5.453d, the dolphin and Arion). **θεραπεύειν**: XIX.3n. **περισπογγίζειν**: since the object is the wounded man, the sense will be 'sponge all over' (as e.g. Galen XIII 357 Kühn), not 'sponge all round' (LSJ), as Hippocr. *Morb.*

2.13 (VII 24 Littré), where the object is 'wound' (one cleanses the area around the wound with water, but not the wound itself, which would be cleansed with wine, because wine has antiseptic properties). **τὰς μυίας σοβεῖν**: the verb means 'scare away, shoo' (LSJ I.1, *CGL* 1); cf. μυιοσόβη 'fly-whisk'. On the insect, see Davies and Kathirithamby 1986: 150–5. **πᾶν μᾶλλον ἤ**: see LSJ πᾶς D.III.2, *CGL* 7.

6 'When the trumpeter sounds the signal for attack, to say, as he sits in the tent, "To Hell with you! You'll stop the man getting any sleep, with your continual signalling".' **τοῦ σαλπικτοῦ . . . τὸ πολεμικὸν σημήναντος**: for the expression, cf. Xen. *Anab.* 4.3.29. **καθήμενος ἐν τῆι σκηνῆι**: this repeats both ἐν τῆι σκηνῆι and παρακαθήμενος (§5), and Herwerden suggested its deletion (as an alternative to his suggested deletion of ἐν τῆι σκηνῆι in §5). **Ἄπαγ' ἐς κόρακας**: lit. 'Go to the crows!' (a bird which feeds on corpses). The expression recurs in Men. *Dysk.* 432, *Perik.* 396. For similar expressions, see LSJ κόραξ 1, *CGL* 1, Olson on Ar. *Peace* 19; for the orthography (ἐς not εἰς), Gomme and Sandbach on Men. *Dysk.* 432, Arnott on Alexis fr. 99.5. The verb, in this usage, is intransitive (*CGL* ἀπάγω 4). **οὐκ ἐάσεις τὸν ἄνθρωπον ὕπνου λαχεῖν**: cf. Ar. *Ach.* 713 τοὺς γέροντας οὐκ ἐᾶθ' ὕπνου τυχεῖν. For ὕπνου λαχεῖν, cf. e.g. Hdt. 3.130.3, Pl. *Laws* 7.791a, Xen. *Cyr.* 3.1.24; similarly, ὕπνου τυγχάνειν XVIII.4.

7 'Saturated with blood from the other's wound, to meet the troops returning from battle and announce, with the look of one who has risked his life, "I have saved one of our men".' **αἵματος . . . ἀνάπλεως** is a strong expression, which recurs in later authors (Dion. Hal. *Ant. Rom.* 6.26.2, Plut. *Aem.* 22.7, *Dio* 34.3, Lucian, *Dial. mort.* 14.2, Cass. Dio 39.36.1). **διηγεῖσθαι ὡς κινδυνεύσας "Ἕνα σέσωκα τῶν φίλων"**: since διηγεῖσθαι ὡς elsewhere introduces indirect speech (XX.6, XXI.11, XXIII.2; similarly διηγεῖσθαι ὅτι XI.9, XII.12), Casaubon proposed ὡς κινδυνεύσας ἕνα σέσωκε '(announce) that, at the risk of his own life, he has saved'. But ὡς taken with κινδυνεύσας conveys exactly the right note of pretence, like §4 ὡς ζητῶν (cf. II.4, XVII.8, 9, XIX.8).

8 'To invite in, to take a look at the patient, his fellow demesmen, <clansmen> and tribesmen, and at the same time to explain to each one of them how he carried him to the tent with his own bare hands.' **εἰσάγειν πρὸς τὸν κατακείμενον σκεψομένους**: lit. 'to invite in to the patient, to take a look at him'. τὸν κατακείμενον is 'the man who lies (ill) in bed' (LSJ 4, *CGL* 2). **τοὺς δημότας, <τοὺς φράτερας,> τοὺς φυλέτας**: since a pair of items in asyndeton is much less regular and natural than a tricolon (Denniston 1952: 105, MacDowell on Dem. 21.81), and since Theophrastus has several asyndetic tricola (V.10n. τοῖς σοφισταῖς κτλ.), it is reasonable to add a

noun which regularly appears in partnership with each of the other two nouns. As well as belonging to a deme and tribe, every Athenian belonged to a third group, the phratry. φράτερες are commonly mentioned alongside either δημόται or φυλέται; alongside both in Lucian, *Tim.* 43 φυλέται . . . καὶ φράτερες καὶ δημόται, Pollux 3.51 φυλέτης δημότης φράτηρ. The order of the three items must reflect a progressive increase in numbers, and <τοὺς φράτερας> might equally well be placed first, since we cannot be certain of the relative numbers of men in a deme and a phratry. The Coward proceeds from δημόται and φράτερες (or φράτερες and δημόται) to φυλέται, from the smaller groups to the whole tribe, as rhetoric and enthusiasm carry him away. Each of these groups individually would be a natural object of address for him. He might even, in peace, be obliged to invite one of them to dinner (δημόται x.11n.), φράτερες (xxx.16n.), φυλέται (x.11n.). The comedy lies in his linking all three, with extravagant expansiveness, in a communal invitation to see the charade inside his tent. The correct spelling is φράτερας (not φράτορας, as transmitted at xxx.16); see Threatte 1996: 117. **τούτων ἅμ' ἑκάστωι διηγεῖσθαι** 'at the same time (as he invites them in) to explain to each of them'. ἅμα belongs with διηγεῖσθαι, indicating that this infin. is simultaneous with the preceding εἰσάγειν (cf. xxvii.13). It does not belong with τούτων ἑκάστωι, '(to explain) to each one of these at the same time' (as opposed to individually), since the tent would not accommodate them all at one time. **αὐτὸς αὐτὸν ταῖς ἑαυτοῦ χερσίν**: lit. 'he (carried) him himself with his own hands'. αὐτὸς . . . ἑαυτοῦ hammers home his personal responsibility for the rescue; cf. ix.8 αὐτὸς αὑτοῦ, xxvii.15 αὐτὸς αὑτῶι, KG i 560–1. And αὐτὸς αὐτόν adds an amusing polyptoton (juxtaposition of the same word in different cases). The remains of the final words of this sketch in Π3 (see the Introduction, p. 19 n. 82) appear to offer an abbreviated version, like the abbreviated (and paraphrastic) opening of xxvi which follows. It is uncertain how they are to be supplemented.

XXVI
THE OLIGARCHIC MAN

Introductory Note

The Oligarchic Man is a dandy and a snob (§4) and an ill-educated boor (§2). He grumbles conspiratorially to fellow oligarchs (§3), or holds forth in public at midday, when most people are indoors, against the institutional vices of democracy, such as sycophants, law-courts, liturgies, and demagogues (§§4–5) He intervenes only once in public debate, to parrot inappropriate oligarchic slogans (§2). He is a blustering ineffectual figure, not to be taken seriously.

Athens in the fifth and fourth centuries alternated long periods of democracy with short periods of oligarchy. Theophrastus lived through two periods of oligarchic government: under Phocion (322–318) and under Demetrius of Phaleron (317–307). But the period before then, between the oligarchic revolutions at the end of the fifth century and 322, was one of exceptionally stable democracy. It is reasonable to regard the Oligarchic Man as belonging to the period before 322. See the Introduction, p. 18.

[1] *Definition*

<προαίρεσίς> τις ἰσχύος καὶ κέρδους γλιχομένη '<a policy> covetous of power and profit'. προαίρεσις ('in political language, *deliberate course of action, policy*', '*mode* of government', LSJ 3; cf. *CGL* 4–5) is applied (in the sense 'mode of government') to oligarchy by Dem. 13.8. It is used (more neutrally) in [Pl.] *Def.* 413a, e. προαιρουμένους in the epilogue will be an echo of it. Since ὀλιγαρχία, elsewhere a mode of government, is here uniquely applied to a mode of behaviour, almost 'oligarchic spirit', προαίρεσις, applicable to both government and behaviour, lessens the anomaly. Oligarchs are traditionally avaricious (e.g. Pl. *Rep.* 8.548a, 551a, 553d–555a, Arist. *Pol.* 7.1321^{a}41–2). But the Oligarchic Man is not interested in 'profit' (κέρδος) any more than in 'power' (ἰσχύς), and the definition is therefore inept. See also Stein 1992: 250–2, Hinz 2005: 12–17.

2 'When the people are considering whom they will appoint in addition to help the archon with the procession, to step forward and give as his opinion that these should have plenary powers, and, if others propose ten, to say "One is enough, but he must be a real man"; and to remember only this one line of Homer, "Multiple rule is not good: so let there be one single ruler", and be completely ignorant of the rest.' **τῶι ἄρχοντι . . . τῆς πομπῆς τοὺς συνεπιμελησομένους**: the eponymous archon organised the annual procession at the Great Dionysia with the help of ten ἐπιμεληταί, who were originally elected by a show of hands in the Assembly and contributed to the expenses of the procession from their own pockets but were afterwards chosen by lot, one from each tribe, and received an allowance ([Arist.] *Ath. pol.* 56.4). For the implications of this for the date of the sketch, see the Introduction, p. 18. **παρελθών**: XXI.11n. **ἀποφήνασθαι** 'to declare an opinion' (LSJ B.II.1–2, *CGL* 5, 8). **αὐτοκράτορας**: the term is applied to an official who is empowered to act without reference to other authority in an emergency or special circumstance, such as archons, generals, ambassadors, negotiators (LSJ I.2, *CGL* 5–6). Comically, the Oligarchic Man demands these powers even

for minor officials performing a routine ceremonial office. More precisely, he demands that they should be empowered to act independently of each other and not in accordance with a collective decision of the whole board (for this fundamental democratic principle, see Hansen 1991: 237–9). He then goes on to argue that only one good man and true is needed, not a board of ten, which is another way of securing independence for the official. **δέκα**: ten (usually one from each tribe) was the regular number for a board of officials. **ὅτι**: introducing direct speech (II.8n.). **Ἱκανὸς εἷς ἐστι, τοῦτον δὲ δεῖ ἄνδρα εἶναι**: the remark combines two familiar tags: (i) 'one man is enough' (e.g. Pl. *Grg.* 505e (alluding to Epicharmus fr. 161), *Prt.* 322c, *Rep.* 6.502b, *Laws* 6.764e); and (ii) 'be a (real) man' (e.g. Hom. *Il.* 5.529, Eur. *Cycl.* 595, *El.* 693, Xen. *Anab.* 7.1.21, Men. *Sam.* 349–50; LSJ ἀνήρ IV, *CGL* 4). **τοῦτο ἓν μόνον κατέχειν . . . , τῶν δὲ ἄλλων μηδὲν ἐπίστασθαι**: κατέχειν is 'master, retain in the mind, remember' (LSJ II.9, *CGL* 11). The second clause is added for rhetorical balance, by a common idiom (e.g. Pl. *Grg.* 501e τὴν ἡδονὴν ἡμῶν μόνον διώκειν, ἄλλο δ' οὐδὲν φροντίζειν). The traditional values of a grounding in Homer (Xen. *Symp.* 3.5 'my father, to ensure that I should become ἀνὴρ ἀγαθός, made me learn πάντα τὰ Ὁμήρου ἔπη'), have passed him by, or he has repudiated them, and closer to his heart would be the indifference of the Epicurean philosopher Metrodorus ('Do not be afraid to confess that you do not know what side Hector was on, or the first verses of Homer's poem, or what comes in the middle', fr. 24 Körte ap. Plut. *Mor.* 1094E). **Οὐκ ἀγαθὸν πολυκοιρανίη· εἷς κοίρανος ἔστω**: Hom. *Il.* 2.204. Theophrastus sides with the majority of MSS and the numerous other testimonia against the variant ἀγαθή, adopted in the Homeric text by West. A neuter adj. is commonly used as predicate in a gnomic statement (Smyth §1048, KG I 58–9).

3 'Quite liable to say things like "We must meet and discuss this on our own and be rid of the mob and the marketplace, and stop courting office, and so remove their licence to dispense affronts or favours", and "It's either them or us: we can't both live in this city".' **ἀμέλει**: II.9n. **δεινός**: I.6n. **τοῖς τοιούτοις τῶν λόγων χρήσασθαι**: cf. I.6. **ὅτι**: §2n. **αὐτοὺς ἡμᾶς συνελθόντας περὶ τούτων βουλεύσασθαι**: an allusion to the propensity of upper-class Athenians to band together in mutual-aid societies, 'hetaireiai' (*BNP* VI 293, *OED*[4] 680). αὐτούς is 'alone' (XXII.13n.). **τῆς ἀγορᾶς**: for the pejorative use of this word, see on VI.2 ἀγοραῖος. **ἀρχαῖς πλησιάζοντας**: lit. 'approaching offices', in the sense 'aspiring to, courting offices' (*CGL* 4), not 'entering on a career of public office' (LSJ II.1). There is no exact parallel. ἀρχαιρεσιάζοντας 'holding elections' (Cobet) is clever. **ὑπὸ τούτων οὕτως ὑβριζομένους**

ἢ τιμωμένους: lit. 'thus receiving from them insult or honour', according as their election is approved or not at the preliminary scrutiny (δοκιμασία) or their handling of office at the concluding scrutiny (εὔθυναι) or during tenure (Hansen 1991: 218–24). οὕτως emphasises the point that either ὕβρις or τιμή is a consequence of courting office. The Oligarchic Man would deny the people the right to dispense these to their betters, scorning alike their censure and their commendation. **Ἢ τούτους δεῖ ἢ ἡμᾶς οἰκεῖν τὴν πόλιν**: lit. 'It is either they or we who must live in the city'. Cf. §4 οὐκ οἰκητόν ἐστιν ἐν τῆι πόλει, Dem. 9.11 εἶπεν ὅτι δυοῖν δεῖ θάτερον, ἢ ἐκείνους ἐν Ὀλύνθωι μὴ οἰκεῖν ἢ αὑτὸν ἐν Μακεδονίαι ('he said that there were two options: either they should not live in Olynthus or he in Macedonia').

4 'Going out at midday, dressed in his cloak and with his hair cut to middling length and his nails carefully pared, to declaim melodramatically such remarks as these: "Life in the city is unbearable because of the sycophants" and "Judicial corruption is a dire affliction" and "I wonder why people go into politics" and "You must not expect thanks from the common people: they soon forget where the handouts come from", and how ashamed he is when he finds some scrawny fellow who has not used any oil sitting next to him in the Assembly.' The spectacle is comic. His formal dress, neat haircut, and careful manicure are as wasted as his ranting speeches, if he goes out at midday. This is siesta time, and the streets will be empty not just of the common people (whom he would not want to meet) but also of his friends. **τὸ μέσον . . . τῆς ἡμέρας**: x.14n. **[καὶ] τὸ ἱμάτιον ἀναβεβλημένος**: 'dressed in his cloak' indicates that he is dressed formally (iv.4n.). Connective καί is out of place, since the initial ἐξιών is temporal, while the participles which follow are descriptive. For the alternative spelling θοἰμάτιον, see xxx.10n. **μέσην κουρὰν κεκαρμένος**: this avoids the implications of negligence, penury, mourning, or affectation, which are associated with long or short hair (v.6n., epil. x n.). **ἀκριβῶς ἀπωνυχισμένος**: contrast xix.2. **σοβεῖν**, like the adj. σοβαρός, connotes self-display and pomposity of manner ('strut, swagger' LSJ iii, *CGL* 2), as Dem. 21.158, Plut. *Solon* 27.3. **τραγωιδῶν**: for this figurative use of the verb, cf. Dem. 18.13, 19.189, Men. *Aspis* 329–30 (LSJ ii, *CGL* 3). Similarly, τραγωιδία, 'melodramatic language or behaviour' (*CGL* 2), Hyp. *Eux.* 26, *Lyc.* 12, Men. *Sik.* 262–3. **τοὺς συκοφάντας**: sycophants (xxiii.4n.) are bred by democracy, and the rich and oligarchic are their natural enemies. The first act of the Thirty Tyrants was to round up and execute the sycophants (Xen. *Hell.* 2.3.12, [Arist.] *Ath. pol.* 35.3). **οἰκητόν** is 'habitable'; earlier only Soph. *OC* 28 ('inhabited'), 39 (both senses perceptible); rare thereafter. **ὡς**,

introducing direct speech (as twice below, and XXIX.5), is much less common than ὅτι (Goodwin §711). **Ἐν τοῖς δικαστηρίοις δεινὰ πάσχομεν ὑπὸ τῶν δεκαζομένων**: lit. 'we are direly afflicted by those who are being bribed in the courts'. The popular courts are a symbol and bulwark of democracy. The Oligarchic Man assumes that they are hot-beds of bribery and corruption, to the prejudice of himself and his like. The 'Old Oligarch' complains that 'In the courts they are concerned not so much with justice as their own advantage' ([Xen.] *Ath. pol.* 1.13). In Men. *Sik.* 156 a character is termed 'oligarchic' after declaring that the truth is best discovered not by listening to a person who weeps and pleads (presumably in a public place, such as a court) but 'in a small committee'. δεκάζειν connotes bribery of jurors, a practice said to have begun at the end of the fifth century (Rhodes on [Arist.] *Ath. pol.* 27.5, Hansen 1991: 197–8). **Θαυμάζω τῶν πρὸς τὰ κοινὰ προσιόντων τί βούλονται**: lit. 'I wonder at people who go into politics, what they want'. For θαυμάζω, see XVII.3n. πρὸς τὰ κοινὰ προσιέναι is a standard expression (e.g. Dem. 18.257, 19.2, Aeschin. 1.165); cf. XXIX.5 τῶν κοινῶν, LSJ κοινός A.II.3, *CGL* 5. **Ἀχάριστόν ἐστι <τὸ πλῆθος καὶ ἀμνῆμον> τοῦ νέμοντος καὶ διδόντος**: lit. 'The common people are ungrateful and forgetful of the distributor and giver'. Those who deploy their wealth for public purposes deserve χάρις in return. Favours received should be remembered (XXIV.3n.). The adj. ἀχάριστος is applied to the δῆμος by Dem. 58.63 and Aeschin. 3.182. ἀμνήμων is a natural partner for it: e.g. Plut. *Pomp.* 20.6 οὐκ ἀχάριστος οὐδ' ἀμνήμων, Ov. *Met.* 14.173 *ingratus et immemor*. χάρις is constantly associated with remembrance: e.g. Hes. *Thgn.* 503 ἀπεμνήσαντο χάριν, Pind. *Isthm.* 7.16–17 ἀλλὰ παλαιὰ γὰρ εὕδει χάρις, ἀμνάμονες δὲ βροτοί, Ar. *Peace* 761 ἀποδοῦναί μοι τὴν χάριν ὑμᾶς εἰκὸς καὶ μνήμονας εἶναι. The 'distributor and giver' is someone who makes the kinds of handout referred to in XXIII.5. The same verbs are paired in Dem. 13.1 τοῖς νέμουσι καὶ διδοῦσι τὰ κοινά. **αἰσχύνεται**: the Oligarchic Man, who can afford to look after his appearance, is ashamed to be seen in the company of a man who cannot. **λεπτός** 'thin', applied to the human figure, often has an uncomplimentary sense, 'skinny', 'scrawny', implying 'undernourished' (LSJ I.4, *CGL* 8). **αὐχμῶν** 'dry' means 'not anointed with oil', as Ar. *Clouds* 442, 920, *Wealth* 84; similarly αὐχμηρός Eur. *Or.* 387 (cf. 223), Pl. *Symp.* 203c; cf. V.6n. Like undernourishment, lack of oil is attributable to poverty (Ar. *Clouds* 835–6).

5 'To say "When will we stop being done to death by liturgies and trierarchies?", and "Demagogues are a detestable breed", claiming that Theseus was initially responsible for the damage they have done to the city – for

he formed one civic community out of twelve . . . , and that he got what he deserved, because he was their first victim.' **ὑπὸ τῶν λειτουργιῶν καὶ τῶν τριηραρχιῶν ἀπολλύμενοι**: the trierarchies are themselves a liturgy, and the most expensive; separate mention highlights them (xxiii. 6n.). Good democrats boast of what they have spent on liturgies (xxiii.6n.), while oligarchs, traditionally avaricious (§1n.), contribute with reluctance (Pl. *Rep.* 8.551e, 554e–555a, [Xen.] *Ath. pol.* 1.13, Arist. *Pol.* 2.1271^{b}13). Complaints are often heard about the ruinous effects of liturgies: e.g. Lys. 29.4, Isoc. 4.160, 8.128, Dem. 18.102, 28.17; Christ 1990, Wilson 2000: 184–7. For ἀπόλλυσθαι of financial ruin, see e.g. Ar. *Clouds* 16, Dem. 36.51, 45.64, Men. *Epitr.* 751. **τῶν δημαγωγῶν**: 'demagogue' was originally a term of neutral colour, and whether you regard demagogues as a good thing (e.g. Lys. 27.10 ἀγαθῶν δημαγωγῶν) or a bad (e.g. Xen. *Hell.* 5.2.7, Isoc. 8.129, Arist. *Pol.* 4.1292^{a}7–38) may depend upon where your political sympathies lie (Rhodes on [Arist.] *Ath. pol.* 26.1, Whitehead on Hyp. *Dem.* 16). **τὸν Θησέα . . . αἴτιον**: it was traditional to praise Theseus for introducing democracy (e.g. Eur. *Supp.* 350–3, 403–8, 429–41, Isoc. 10.36, 12.128–9, Dem. 59.75, 60.28, Plut. *Theseus* 24.2, 25.1–3; Walker 1995: ch. 5). The Oligarchic Man subverts tradition by blaming him for introducing demagogues, a by-product of democracy. **φήσας** is coincident with the earlier εἰπεῖν (vii.3n.). **ἐκ δώδεκα πόλεων εἰς μίαν †καταγαγόντα λυθείσας βασιλείας†**: Theseus was traditionally credited with the 'synoecism' of Attica, the unification of individual towns into one political unit centred on Athens: Thuc. 2.15.2, Philochorus, *FGrHist* 328 F 94 ap. Strabo 9.1.20, Isoc. 10.35, Dem. 59.75, Plut. *Theseus* 24.1–3; Rhodes 1993: 74, Walker 1995: 195–6. The language is particularly close to that of Strabo (paraphrasing Philochorus, cited above) ἐς μίαν πόλιν συναγαγεῖν λέγεται τὴν νῦν τὰς δώδεκα. Instead of καταγαγόντα we expect συναγαγόντα (Cobet), as in Strabo (also Isoc. 10.35). The part. needs an object, so there is probably a lacuna before or after it, in which we might supply e.g. <τὸν δῆμον> or <τοὺς δήμους> (Schneider) or <τοὺς πολίτας> (Bloch) or <τὰ πλήθη> (Foss). An oligarch will naturally disapprove of synoecism, because it leads to democracy, and will prefer the opposite policy, practised by oligarchic states like Sparta: Polyb. 4.27.6 (treatment of Mantineans in the early fourth century) ἐκ μιᾶς πόλεως εἰς πλείους αὐτοὺς δοικίσαντες. What Theseus put an end to by synoecism was independent local authorities (Thuc. 2.15.2 καταλύσας τῶν ἄλλων πόλεων τά τε βουλευτήρια καὶ τὰς ἀρχάς). Plutarch describes the leaders of these as 'kings', and their authority as ἀρχὴ καὶ βασιλεία (*Theseus* 32.1–2). So perhaps καταλῦσαι τὰς βασιλείας. Cf. LSJ καταλύω I.2a, *CGL* 9. **ἀπολέσθαι ὑπ' αὐτῶν**: while absent from Athens, Theseus was ousted by Menestheus, who rallied nobles and commons

against him, fomenting the resentment of both at the suppression of the 'kings'. Plutarch calls Menestheus the first demagogue (*Theseus* 32.1), and Theseus was the victim of demagogy (33.5 κατεδημαγωγεῖτο). Failing to regain control from Menestheus, Theseus sailed to Scyros, where he was killed by the ruler Lycomedes: [Arist.] *Ath. pol.* (fr. 4 Kenyon and *Epit. Heracl.* 1), Plut. *Theseus* 34.5–6; Rhodes 1993: 76–7. Elsewhere Theophrastus described Theseus as the first victim of ostracism (fr. 638; see Heftner 2005). Since ἀπολέσθαι need not be taken literally, 'to fall victim to demagogues' is not incompatible with death on Scyros; nor is it incompatible with ostracism.

[6] *Epilogue*

'And more to the same effect, to foreigners and to citizens of similar disposition and the same political persuasion.' Diels condemned the sentence as an excerptor's abridgement. More likely it is a wholesale addition. The lack of a governing verb is anomalous (Casaubon added λέγειν). That he harangues only foreign visitors and fellow oligarchs suggests that he is a man of mere words, who does not have the courage to harangue political opponents. This might have made a neat and pointed conclusion, were it not at variance with §2, where he boldly airs his radical views in the Assembly. **καὶ τοιαῦτα ἕτερα**: see on XIX.4 καὶ τὰ τοιαῦτα. **τοὺς ξένους**: foreign visitors (III.3n., V.4, XXIII.2). **ταὐτὰ προαιρουμένους**: i.e. τὴν αὐτὴν προαίρεσιν ἔχοντας (§1n.).

XXVII
THE LATE LEARNER

Introductory Note

Ὀψιμαθής is at first used with a straightforward temporal sense, of one who acquires knowledge late in his life, or later than others: Pl. *Rep.* 3.409b, *Soph.* 251b, Isoc. 10.2, 12.96, Xen. *Cyr.* 1.6.35, 3.3.37 (see *CGL* 1–3). It then develops a pejorative tone. A late learner (so it is held) is apt to overvalue his learning and show it off. And so late learning comes to be associated with (sometimes almost synonymous with) pretentiousness and pedantry, especially in literary or other intellectual pursuits (Polyb. 12.4c.1, Plut. *Nic.* 1.1, *Mor.* 334C, 634C, 744C, Lucian, *Salt.* 33). Timaeus described Aristotle as σοφιστὴς ὀψιμαθής, 'a pretentious *or* pedantic sophist' (Polyb. 12.8.4 = Timaeus, *FGrHist* 566 F 156). Cicero (*Fam.* 9.20.2) labels ὀψιμαθεῖς as *insolentes,* 'arrogant, overbearing'. And Horace (*Sat.* 1.10.21) dismisses unsophisticated critics with the apostrophe *o seri studiorum!*

The Ὀψιμαθής pursues activities for which he is too old. Although he learns speeches, military drill, and songs (§2, §3, §7), learning is only a minor theme, and, for the most part, we see an elderly man acting like a youth. He is a raw recruit (§3), athlete (§4), ephebe (§5), gymnast (§6), *exclusus amator* (§9), playful child (§12). He is vain, conceited, and an exhibitionist (§8, §13, §14, §15). Occasionally his failure or humiliation are spelled out (§2, §9, §10). But, in the main, we are invited to smile at the simple incongruity of his antics.

[1] *Definition*

φιλοπονία . . . ὑπὲρ τὴν ἡλικίαν 'enthusiasm for exercises beyond one's years'. Not all of the man's activities entail physical exertion. But φιλοπονία is applicable to exertion which is non-physical too (e.g. Isoc. 1.45–6 τῆι περὶ τὴν ἄλλην παιδείαν φιλοπονίαι . . . περὶ τὴν ἀρετὴν φιλοπονεῖν). So φιλοπονία passes muster. But ὑπὲρ τὴν ἡλικίαν does not. The phrase is elsewhere applied to youthful precociousness: e.g. Men. *Dysk.* 28 ὁ παῖς ὑπὲρ τὴν ἡλικίαν τὸν νοῦν ἔχων, Dem. 54.1, Polyb. 4.82.1. Here it means 'beyond (what is appropriate to) one's years'. Possibly ὑπέρ is a slip (by writer or scribe) for παρά, '*contrary* to one's age' (LSJ παρά C.III.4, *CGL* H.2), which may be old, unspecified, or young.

2 'At the age of sixty, to learn speeches and forget them while reciting them at a drinking party.' **ῥήσεις**: speeches from plays (XV.10n.). **ἑξήκοντα ἔτη γεγονώς**: this is the normal construction (LSJ ἔτος 1, γίγνομαι I.1, KG I 314, Smyth §1584). ἑξηκονταέτης (V) is abnormal in form, since Attic spells -τούτης (KB I 544 Anmerk. 7, Schwyzer I 593), and gives an abnormal construction. **παρὰ πότον**: see LSJ and *CGL* πότος; for recitation at a symposium, XV.10n.

3 'To learn from his son '"Right turn", "Left turn", and "About turn".' These are the typical commands of the drill-sergeant (ὁπλομάχος, V.10n.). **ὑοῦ**: for the spelling, see IX.5n. **τὸ "Ἐπὶ δόρυ" καὶ "Ἐπ' ἀσπίδα" καὶ "Ἐπ' οὐράν"**: for τό introducing quoted words, see LSJ ὁ B.I.5, *CGL* B.7, KG I 596 (7). Spear-side and shield-side are right and left (LSJ δόρυ II.1a, *CGL* 7, LSJ ἀσπίς I.3, *CGL* 2). οὐρά, properly 'tail', is also used of an army's rear (LSJ II.1, *CGL* 2).

4 'To join the young men in running torch-races to hero-shrines.' The torch-race is an activity which exposes the unfit to ridicule (Ar. *Frogs* 1089–98). Ritual torch-races for ephebes, normally relays, in which fire was carried from one altar to another, were held at the Panathenaea,

the Hephaestia, and the Promethia, also at festivals for Pan, Bendis, and Nemesis of Rhamnus: Parke 1977: 45–6, 150–1, 171–3, Osborne 1993: 22–7, Parker 2005: 183, 472. Later (from second-century inscriptions) we hear of torch-races run by ephebes at two hero-festivals: for Theseus and Ajax (the latter on Salamis): Parke 1977: 81–2, Parker 2005: 456, 483. The festival of Theseus was instituted in the fifth century and may have had torch-races from the start. **εἰς ἡρῷα** is most naturally interpreted as 'to hero-shrines'. It has hitherto been interpreted as 'at hero-festivals'. But, as observed by Parker 2006: 311, the noun is not attested in this sense, and the sense 'at' should be expressed by a dative. His suggestion that the noun should be taken as Ἡρῷα, a name attested by a second-century inscription for a festival of Asclepius (see also Parker 2005: 474), answers the first objection but not (as he acknowledges) the second. **συμβάλλεσθαι**, in the context of a relay-race, will not be 'match himself against' (Jebb), but 'make a contribution to', i.e. 'join the team of'. For this sense and construction (absolute with personal subject), cf. Dem. 21.133 συμβαλουμένους τοῖς συμμάχοις ('support one's allies'). τρέχων, at the end of the sentence, complements the infin. much in the way that ἐκμανθάνων does in §7. For a part. with this verb, cf. Aesch. *Cho.* 1012–13 ξυμβάλλεται . . . φθείρουσα 'contributes in destroying'. **τοῖς μειρακίοις**: the term is less specific than ἔφηβος (v.7n.), and covers any age between boyhood and manhood: Xen. *Symp.* 4.17 παῖς . . . καὶ μειράκιον καὶ ἀνὴρ καὶ πρεσβύτης. **λαμπάδα τρέχων**: the accus. is internal, connoting the race itself (LSJ λαμπάς II.1, *CGL* 2, LSJ τρέχω II.2, *CGL* 3, *CGL* δραμεῖν 2).

5 'And, you may be sure, if he is invited to a shrine of Heracles, to throw off his cloak and try lifting the bull in order to get it in a neck-lock.' The invitation is to a sacrifice in the shrine, and perhaps comes from a private religious association which is dining there (Parker 1996: 333–4, 2005: 437–8). By the second century lifting the bull over the altar had become a ritualised demonstration of strength by ephebes at state festivals. Already in the fifth century we hear of 200 Athenians selected by the priests to perform this feat: Parke 1977: 51–2, 172, van Straten 1995: 108–13, Parker 1996: 254 n. 127. Still earlier, a sixth-century Attic black figure amphora shows seven bearded men (i.e. not ephebes) lifting a bull on their shoulders, while another cuts its throat (van Straten 111 with Fig. 115). The custom is alluded to in Eur. *El.* 813, *Hel.* 1561–2. The Late Learner goes further than lifting. He proposes to put a neck-lock on the victim, then presumably pull back the head and expose the throat for the sacrificial knife. The move is particularly appropriate in a shrine of Heracles, who wrestled with a lion and a bull. The lion, at least, he often put in a neck-lock (*LIMC* V 1.16–34). **ἀμέλει**: II.9n. **ῥίψας**:

for the sense 'throw off' (a cloak, in preparation for physical exertion), see *CGL* 9. **τὸ ἱμάτιον**: for the alternative spelling θοἰμάτιον (Meineke), see XXX.10n. **τραχηλίσηι**: a wrestling term, used for comic effect (LSJ τραχηλίζω II.1, *CGL s.u.*, LSJ τραχηλισμός, Poliakoff 1987: 34).

6 'When he goes to the wrestling-schools, to rub up against (his opponent)', i.e. to get a close grip on him. **προσανατρίβεσθαι**: for the verb in this sense, see Pl. *Tht.* 169c, Plut. *Mor.* 751F.

7 'At shows to sit through three or four performances, learning the songs.' **θαύμασι**: VI.4n. **πληρώματα**: apparently 'fillings' of the auditorium, i.e. performances (*CGL* 9). It corresponds to the use of πληρόω, 'fill' e.g. a court, the Assembly (LSJ III 4, 7, *CGL* 7, 8). **ὑπομένειν** stresses his staying power (XV.9n.).

8 'When he is being initiated into the cult of Sabazios, to be eager to be the most handsome in the eyes of the priest.' For Sabazios, see XVI.4n.; for initiation into his cult, Parker 1996: 174, 2005: 325, 373. Initiation is an excuse for dressing up, and the Late Learner, who is vain, tries to look younger than his years. **τελούμενος**: XVI.12n. **σπεῦσαι ὅπως καλλιστεύσηι**: for the subjunctive, see on XXI.11 ὅπως ἀπαγγείληι. **παρὰ τῶι ἱερεῖ**: for παρά 'in the judgment of', see LSJ B.II.3, *CGL* A.7.

9 'When he is in love with a girl and rams her door, to get beaten up by her other lover and go to court.' The elderly lover is a regular object of mockery, especially in Greek and Roman comedy (McKeown on Ov. *Am.* 1.9.4). The Late Learner is more than an elderly lover. He apes the excesses of the young man in love. He is the *exclusus amator* who batters down a hetaira's door (Headlam on Herodas 2.34–7). And then he comes to blows with a rival, and takes him to court. Brawling over hetairai is natural in the young (Lys. 3.43, 4.19, Isae. 3.13, Dem. 54.14, [Dem.] (Apollod.) 59.48). The old should not brawl (Lys. 24.16–17, Dem. 54.21–2). For comment on the literary qualities of this sentence, see the Introduction, pp. 13–14. **ἑταίρας**: XVII.3n. **κριὸς προσβάλλων ταῖς θύ<ραις>**: lit. 'a ram assaulting the door'. There is a play on 'ram' and 'battering-ram' (*CGL* κριός 3), as Aristophon fr. 5.5 προσβαλεῖν πρὸς οἰκίαν δεῖ, κριός ('an attack on a house is needed – I am a κριός'); the same image, Ar. *Lys.* 309 (οὔκουν ἄν . . .) εἰς τὴν θύραν κριηδὸν ἐμπέσοιμεν; ('charge at the door ram-like'), Plaut. *Capt.* 796–7, *Truc.* 256. 'A ram assaulting the door' is a form of brachylogy, identification rather than comparison, which is characteristic of comedy and proverbial speech. Animals are the commonest

subject of identification: e.g. Alcman fr. 1.59, 87 Page, [Aesch.] *PV* 857, Soph. *OT* 478, Hdt. 4.149.1, Ar. *Lys.* 231, 695, *Wealth* 295, Men. *Dysk.* 550. The conjecture κριός restores a vigorous idiomatic locution. κριοὺς (V) προσβάλλων, 'applying battering-rams', shifts the focus from the man to the implements which he is using. These are traditionally axes (Theoc. 2.128, Plaut. *Bacch.* 1119), pickaxes and shovels (Athen. 585A), and crowbars (Hor. *Carm.* 3.26.7). To call these 'battering-rams' is much less natural and effective than to call the man himself a '(battering) ram'.

10 'To practise horsemanship while riding into the country on another's horse, and fall off and crack his skull.' **ἐφ' ἵππου ἀλλοτρίου ὀχούμενος ἅμα μελετᾶν ἱππάζεσθαι**: that the horse belongs to another suggests that he has no horse of his own and is therefore unused to riding. ὀχούμενος suggests passive conveyance, and an inexpert rider does well to be carried passively. But ἱππάζεσθαι suggests active management of the horse, a manly skill, like the use of bow and javelin (Hdt. 4.114.3 τοξεύομέν τε καὶ ἀκοντίζομεν καὶ ἱππαζόμεθα, ἔργα δὲ γυναικήια οὐκ ἐμάθομεν). Xen. *Eq.* 2.1 explicitly describes ἱππάζεσθαι μελετᾶν as suitable only for the young, not for the old. **τὴν κεφαλὴν καταγῆναι**: for the construction (accus. of reference with the passive verb), see LSJ κατάγνυμι II, *CGL* 2.

11 'To assemble those with him . . . among the members of the tenth-day club.' **συνάγειν**, 'assemble for a (drinking) party', may be intransitive (XXX.18n.) or transitive (with personal object, as apparently here, Men. *Dysk.* 566, *Perik.* 175, fr. 340); cf. LSJ I.2, *CGL* 4, Arnott on Alexis fr. 253.2. **†συναύξοντας†**: the verb συναύξειν (trans.) is attested in the sense 'further the interests of a club' in *IG* II² 1329 (*SIG*³ 1102, 175/4 BC) 7–8 συναύξων . . . τοῖς ὀργεῶσιν τὴν σύνοδον. Even if it could be used absolutely, such innocent activity is not an example of late learning. There is no plausible conjecture. Perhaps the verb is sound, and there is a lacuna. **δεκαδισταῖς**: members of a dining-club which meets on the tenth of the month. The name is attested in later inscriptions, but is implied earlier by the verb συνδεκαδίζειν ('dine together on the tenth') in Dem. 58.40. For other such clubs, named after various days of the month, see Arnott on Alexis fr. 260.1 (τετραδισταί), Parker 1996: 335–6.

12 'To play tall statue with his attendant.' **μακρὸν ἀνδριάντα**: we know no more of this game than the game mentioned in V.5. In English 'play statues' is an expression sometimes used by football writers ('the defence played statues'), and is derived from a game in which the players adopt statuesque poses (I. and P. Opie 1969: 245–7). But if the game is of that

kind the epithet μακρόν is unexpected. None of the numerous other attempts to identify it (or to emend the expression) carries any conviction.

13 ‘To compete with his children’s tutor at archery and javelin-throwing and at the same time <to tell them> to take a lesson from him, because the tutor would not have the know-how.’ Archery and javelin-throwing are skills needed in war, and ephebes received training in both. Javelin-throwing was also a sport: an event in the pentathlon (Harris 1964: 92–7) and practised by youths in the gymnasium (Antiphon 3). Archery is included in the educational curriculum by Plato (*Laws* 7.804c). **<κελεύειν αὐτὰ> μανθάνειν παρ᾽ αὑτοῦ**: the subject of μανθάνειν ought to be the children, not the tutor. The following words then read more naturally, with ἐκείνου opposed to αὑτοῦ: it is from the father himself, not from *him* (the tutor), that the children are to learn. Clarity requires that the subject should be specified. We therefore need to add more than an infinitive. Masculine αὐτούς or τούτους (cf. ταύτας §2) would be possible. But a neuter (αὐτά rather than ταῦτα, which would too easily be taken as non-personal object of μανθάνειν) is commended by v.5. **ὡς ἂν ἐκείνου μὴ ἐπισταμένου**: the present part. (gen. absolute) with ἄν has a potential force, equivalent to imperfect indicative or present optative with ἄν (Goodwin §214, Smyth §1846b).

14 ‘While wrestling in the baths, to do frequent buttock-twists, so that he may pass for an expert.’ He shows off his wrestling technique, but not in the wrestling ring. This is a solo performance, and his opponent is imaginary. The baths will be in the palaestra (Ginouvès 1962: 124–50). **ἕδραν στρέφειν**: ‘to twist the buttock’ (LSJ ἕδρα III, *CGL* 12), technical terminology, indicating a turn of the hip ‘for a side headlock and hipthrow’ (Poliakoff 1987: 34). Cf. Theoc. 24.112 ἑδροστρόφοι (of wrestlers, ‘buttock-twisting’). **ὅπως πεπαιδεῦσθαι δοκῆι**: not (with general reference) ‘in order that he may appear educated’ (Jebb), as if buttock-twisting were a sign of education, but ‘appear to have been educated in the art of wrestling’, ‘be reputed an expert’. See LSJ παιδεύω II (illustrating perf. part. πεπαιδευμένος, ‘educated, trained, expert’), *CGL* 4.

15 ‘To practise dance-steps when there are women nearby, humming his own accompaniment.’ Further showing off. **ὅταν ὦσι<ν ἐγγὺς> γυναῖκ<ες>**: for the supplement ἐγγύς, cf. Ar. *Knights* 244 ἄνδρες ἐγγύς, Pl. *Phdr.* 254d ἐπειδὴ ἐγγὺς ἦσαν. Alternatively, <παρ>ῶσι (Schneider) or ὦσι <πλησίον> (Foss). **αὐτὸς αὑτῶι τερετίζων**: not quite ‘humming to himself’ (Rusten), which might suggest that he is the sole auditor, when actually he wants the women to hear, but rather ‘humming *for* himself’, ‘humming his own accompaniment’ (Jebb). Cf. XIX.9 συντερετίζειν.

[16] *Epilogue*

'Thus does the stimulus for instruction make people mad and deranged in personality.' Words shared with other spurious passages are οὕτως (epil. VIII) and ἤθεσι (epil. I, VI.2). **διδασκαλίας**: if this word is right, the epilogue belongs here. If the epilogue was designed to stand after XXVIII, where it is transmitted, the word must be changed. Proposed changes are unappealing.

XXVIII
THE SLANDERER

Introductory Note

Certain types of false statement invited an action for slander, δίκη κακηγορίας (MacDowell 1978: 126–9 and on Dem. 21.81). The Κακολόγος risks prosecution once at least, when he speaks ill of the dead (§6). He remains a shadowy figure, a malicious gossip, with no individual traits of personality and no motive except a perverse pleasure in speaking ill (§6n.), and standing in no clearly defined relationship to either his victims or his hearers.

[1] *Definition*

ἀγωγὴ ψυχῆς εἰς τὸ χεῖρον ἐν λόγοις 'a bent of mind towards making the worst of things in speech', a clumsy expression. ἀγωγή is 'movement, impulse, tendency', as Pl. *Rep.* 10.604b ἐναντίας . . . ἀγωγῆς γιγνομένης ἐν τῶι ἀνθρώπωι (LSJ I.1.b, *CGL* 8). For εἰς τὸ χεῖρον, see def. I n.; for ἐν λόγοις, def. XV.

2 'The kind of man who, when asked "Who is so-and-so?", . . . in the style of the genealogists "I shall begin with his antecedents. His father was originally called Sosias, but in the army he became Sosistratos, and when he was enrolled as a demesman, <Sosidemos>. His mother, however, is a Thracian of good family. At all events, she is called . . . , and in their own country women like her are reputed to come from a good family. He himself, with parents like these, is naturally a criminal with a tattoo".' **τοιόσδε τις**: XVII.2n. **ἐρωτηθεὶς "Ὁ δεῖνα τίς ἐστιν;"**: cf. XV.2. **†οὐκοῦνδε†**: a verb of speech is needed, but no proposal carries any conviction. **καθάπερ οἱ γενεαλογοῦντες "Πρῶτον ἀπὸ τοῦ γένους αὐτοῦ ἄρξομαι"**: genealogy had always been a popular subject, as Homer, Hesiod, and the early historians attest (Fowler 1998, *OCD*[4] 'Genealogy' 608). Genealogists typically start

from the beginning (Isoc. 15.180 βούλομαι . . . περὶ τῆς τῶν λόγων παιδείας ὥσπερ οἱ γενεαλογοῦντες πρῶτον διελθεῖν πρὸς ὑμᾶς). By the fifth century praise of ancestors was a regular prelude to encomia (Gorg. *Hel.* 3, Xen. *Ages.* 1.2) and funeral speeches (Thuc. 2.36.1, Pl. *Menex.* 237a, Lys. 2.3, Dem. 60.3, Hyp. *Epit.* 6–7). And abuse of ancestors, no less than praise, was a stock-in-trade of the rhetoricians ([Arist.] *Rh. Al.* 35.10 κακολογοῦντα ἐπὶ τῶν μοχθηρῶν προγόνων ποιητέον τὴν γενεολογίαν). The Slanderer begins, for ironical effect, with a turn of phrase characteristic of funeral eulogies (Thuc. 2.36.1 ἄρξομαι . . . ἀπὸ τῶν προγόνων πρῶτον, Dem. 60.3, Hyp. *Epit.* 6). **Σωσίας . . . Σωσίστρατος . . . <Σωσίδημος>**: in Attica the name Sosias was borne by citizens, foreigners, and slaves (*LGPN* II 415); in comedy, regularly by slaves (Gomme and Sandbach 1973: 465–6). Sosistratos is common in Attica (*LGPN* II 418) and attested elsewhere (I 423, IIIA 415). Sosidemos is attested in the fourth century in Attica (II 416) and on Delos (I 421). It may have been accepted practice for a slave to change his name on gaining his freedom, and Sosias may be one such slave. But he need not have been a slave. Upstarts and foreigners often changed their names: e.g. Dem. 18.130 (Τρόμης to Ἀτρόμητος and Ἔμπουσα to Γλαυκοθέα), Lucian, *Gall.* 14 (Σίμων to Σιμωνίδης); cf. Headlam on Herodas 2.38, Corsten 2019. The Slanderer declines to be specific, and it suits his purpose to leave the picture blurred. He insinuates that Sosias is a pretentious parvenu, perhaps with something to hide. The changes have a pleasing logic. The first reflects his new role as a soldier; the second, his new status in the community. Sosidemos (reflecting δημότας) is almost certainly the correct supplement. Such adaptation of name to circumstances is reminiscent of a motif which is frequent in comedy (Fraenkel 1922: 23–38 = 2007: 17–28). **ἐν τοῖς στρατιώταις**: perhaps as a mercenary. His mother (we shall learn) was Thracian; and Athens often recruited Thracian peltasts. **εἰς τοὺς δημότας ἐνεγράφη**: enrolment in the deme necessarily preceded admission to citizenship, and citizenship was normally granted only to those whose father was a citizen and whose mother was the daughter of a citizen. But it was occasionally granted to foreigners and even to slaves (MacDowell 1978: 70–3, Hansen 1991: 53–4, 94–5). So the Slanderer is not necessarily insinuating that Sosias was registered illegally, as Demosthenes insinuates of Aeschines (18.261). **μέντοι**, found only here in this work, answers μέν (Denniston 404), and is preferred to δέ because two instances of δέ (connective, not adversative) have preceded. **εὐγενὴς Θρᾶιττα . . . τὰς δὲ τοιαύτας εὐγενεῖς**: to be a Thracian of good family is to have the mark of high birth which is particularly associated with Thracians, the tattoo: e.g. Hdt. 5.6.2 τὸ μὲν ἐστίχθαι εὐγενὲς κέκριται, τὸ δὲ ἄστικτον ἀγεννές, Dio Chrys. 14.19 ('the free women

have tattoos, whose number and elaborateness increase in proportion to their status and that of their ancestors'); Jones 1987. But in Greek eyes Thracians are uncouth barbarians; Thracian women too (Pl. *Tht.* 174a, c, 175d). Themistocles, among others, was taunted with a Thracian mother (anon. *AP* 7.306 = *FGE* 1158–9, Ael. *VH* 12.43); and foreign pedigree is a stock item of abuse in comedy and the orators. Θρᾶιττα, here ethnic, was a common slave-name. **καλεῖται γοῦν †ἡ ψυχὴ κρινοκόρακα†**: ἡ ψυχή cannot be the subject of the verb ('the darling is called', Rusten). As a term of endearment, ψυχή is used only in the voc. (Theoc. 24.8, Machon 223 Gow, Mart. 10.68.5, Juv. 6.195, Heliod. *Aeth.* 1.8.4, 2.5.2) or as a predicate after a verb of address (Heliod. 8.6.4 Χαρίκλειαν ζωὴν καὶ φῶς καὶ ψυχὴν ἀνακαλῶν, 1.9.4, 1.14.6); Chadwick 1996: 319–20, Dickey 1996: 186–7. No such name as Κρινοκόρακα is attested; and a name compounded of lily and crow beggars belief. The alternative names which have been proposed all fail to meet an essential requirement. It is essential that the name should allude to tattooing, since: (i) γοῦν is most naturally explained as introducing a statement which offers 'part proof' of what precedes (Denniston 451–3); and (ii) τὰς δὲ τοιαύτας κτλ. needs a specific point of reference ('such women' must be 'tattooed women'). The connection of thought is: 'His mother is a true Thracian woman; at any rate her name suggests that she is tattooed; and tattooing is a mark of a true Thracian woman'. One such name is attested: Lys. 13.19 Ἐλαφόστικτος. **κακὸς καὶ στιγματίας**: κακός here combines the notions of low birth (LSJ I.2, *CGL* 2) and low morals (LSJ I.5, *CGL* 7). Although μαστιγίας (V) makes sense ('one who has been much whipped or deserves a whipping . . . rogue, villain' *CGL*), the elaborate preamble on the Thracian mother leads inescapably to στιγματίας, which rounds off the passage with a *double entendre.* The son, being of Thracian parentage, is tattooed. A tattoo indicates noble birth in Thrace, but in Athens a delinquent (usually runaway) slave (e.g. Ar. *Birds* 760 δραπέτης ἐστιγμένος) or a prisoner of war sold into slavery (e.g. Plut. *Nic.* 29.2); *RE* zweite Reihe III 2.2520–2, Jones 1987: 147–50, Hunter 1994: 170–1, 181–3. The word στιγματίας is applied contemptuously to a free man by Asius fr. 14.1 West, Cratinus fr. 81 (with a *double entendre*: see LSJ I.2), Eupolis fr. 172.14.

3 A tirade against sexually rapacious women. 'And to say to someone . . . "I certainly . . . These women grab passers-by off the street" and "This is a house with its legs in the air. In fact, what's being said isn't idle talk: they couple in the streets like dogs" and "The only word for them is she-devils" and "They answer their own front doors".' **†κακῶν†**: there is no plausible conjecture. κακῶς (Siebenkees), 'to say *abusively* to someone',

is intolerably feeble. **†τὰ τοιαῦτα . . . διεξιών†**: incoherent in syntax and inscrutable in sense. The usually accepted change of πλανᾶς to πλανᾶι (Schneider), supposedly meaning 'you are mistaken', is not fully convincing in itself, and leaves the rest in darkness. **ἐκ τῆς ὁδοῦ τοὺς παριόντας συναρπάζουσι**: cf. Lys. 1.27 οὐκ εἰσαρπασθεὶς ἐκ τῆς ὁδοῦ, 3.46 οἱ βίαι ἐκ τῆς ὁδοῦ συναρπαζοντες ἡμᾶς. For similar situations, see Ar. *Eccl.* 693–4, 881–2, Xenarchus fr. 4.13. **Οἰκία τις . . . τὰ σκέλη ἠρκυῖα** 'a house with its legs raised', i.e. a brothel, the same sexual image as Ar. *Peace* 889 ἄραντας . . . τὼ σκέλει, *Birds* 1254, *Lys.* 229, *Eccl.* 265; *CGL* αἴρω 3, Henderson 1991: 173. Similarly, *pedem tollere* (Adams 1982: 192–3). 'House' as subject is remarkable. But there is no plausible emendation. **οὐ γὰρ οὖν λῆρός ἐστι τὸ λεγόμενον**: if this is right, τὸ λεγόμενον is subject and λῆρος is predicate, and the meaning is 'what is being said is not nonsense'. τὸ λεγόμενον cannot mean (as often translated) 'proverb' or 'saying', since in this sense it is never subject of the verb. It is often parenthetic, 'as the saying goes' (LSJ III.10, *CGL* 9); but not here, since that is no suitable qualification for 'it is not nonsense'. λῆρος is commonly used as a predicate: e.g. Ar. *Lys.* 860 λῆρός ἐστι τἆλλα, Lucian, *Salt.* 7 εἰ λῆρος εἶναί σοι δόξει τὰ λεχθησόμενα. For γὰρ οὖν, see Denniston 445–8. **ὥσπερ αἱ κύνες ἐν ταῖς ὁδοῖς συνέχονται**: the article designates dogs as a genus ('they couple in the streets, as dogs (do)'), and is regular in such comparisons (e.g. Ar. *Birds* 1681 ὥσπερ αἱ χελιδόνες, Arist. *Hist. an.* 540ᵃ24 (certain animals) συνέχονται ἐν τῆι ὀχείαι πολὺν χρόνον, ὥσπερ καὶ αἱ κύνες). Dogs are an exemplar of unfettered coupling in Lucr. 4.1203, Ov. *Ars am.* 2.484. **Τὸ ὅλον**: 1.6n. **ἀνδροκόβαλοί τινες**: the word ἀνδροκόβαλος is attested, probably from comedy (*PCG* adesp. 274), by lexicographers (Hsych. α 4752, Photius α 1765 Theodoridis, Suda α 2182), who half-heartedly gloss it κακοῦργος, πανοῦργος, and ignore the prefix ἀνδρο-. By contrast, the simple κόβαλος and κοβάλεια attract from lexicographers and scholiasts a variety of additional explanations, which suggest (as does actual usage, mainly by comic poets) that the underlying sense was felt to be not so much simple villainy as mockery, teasing, and deception. Origin (the root is not Attic) and etymology are uncertain: Chantraine 550, Beekes 727–8. One scholiast (Tzetzes on Ar. *Wealth* 279, p. 81 Koster) makes a novel claim: κόβαλοι δαίμονές εἰσι σκληροὶ περὶ τὸν Διόνυσον. About these 'tough spirits around Dionysus', whether or not they existed, and, if they did, what form they took, we know nothing. Perhaps the strongest evidence for non-human Κόβαλοι is the word ἀνδροκόβαλος itself, which is most naturally explained as a compound of contrasting partners, ἀνήρ and κόβαλος, in the manner of ἀνδρόσφιγξ (Hdt. 2.175.1), ἀνδροκάπραινα (Pherecrates fr. 186), ἀνδρογίγας (Callim. *h.Dem.* 34), ἀνθρωποδαίμων ([Eur.] *Rh.* 971). The

comic poet (if such he was) who coined ἀνδροκόβαλος may have designed it to mean 'man-goblin', a man behaving impishly. For the appended τινες ('a type of . . . ') cf. Aesch. *Ag.* 1233 Σκύλλαν τινά (LSJ A.II.6.b, *CGL* 7). **Αὐταὶ τῆι θύραι τῆι αὐλείωι ὑπακούουσι**: women who answer their own doors must (he implies) be soliciting for custom. Cf. Ar. *Peace* 979–82 (adulterous women peep out of their front doors). For the adj. αὔλειος, see XVIII.4n.; for the verb, IV.9n.

4 'And, you can be sure, when others are talking slanderously, to join in, saying "There's nobody I detest more than that man. He's got a repulsive face. And his depravity has no equal. Here's proof: his wife brought him a dowry of a talent, but since she presented him with a child he has given her only three coppers <a day> for food, and he makes her wash in cold water during the month of Posideon".' **ἀμέλει**: II.9n. **συνεπιλαβέσθαι εἴπας**: present infin. συνεπιλαμβάνεσθαι (V) cannot coexist with aor. part. (VII.3n.). For εἴπας, see V.2n. **Ἐγὼ δὲ . . . μεμίσηκα**: for δέ introducing quoted speech, see I.6n. The rare perfect μεμίσηκα, 'I have come to hate', 'I am in a state of hating', is analogous to e.g. γέγηθα, ἔγνωκα, νενόμικα, τεθαύμακα (KG I 148–9, Smyth §1947). **εἰδεχθής τις ἀπὸ τοῦ προσώπου**: lit. 'repulsive on the basis of his face' (*CGL* ἀπό E.3), more loosely 'ugly *of* countenance' (LSJ A.III.2), like Xen. *Cyn.* 4.2 κύνες . . . ἀπὸ τῶν προσώπων φαιδραί ('bright-faced'), Theoc. 16.49 θῆλυν ἀπὸ χροιῆς ('maidenlike of skin' Gow), 24.80 ἀπὸ στέρνων πλατύς ('broad of chest'). For τις, see V.3n. **τάλαντον εἰσενεγκαμένηι προῖκα**: for the expression, see XXII.10n. As there, the husband fails to provide his wife with the standard of maintenance to which her dowry entitles her. If τάλαντα (V) is retained, a numeral must be added. But a single talent is enough to make the point here. In the orators few dowries exceed one talent. In Menander they range from one talent upwards. See Gomme and Sandbach 1973: 296–8, Whitehead on Hyp. *Lyc.* 13, Schaps 1979: 74 and Appendix I. **ἐξ οὗ παιδίον αὐτῶι γεννᾶι**: his meanness begins with the birth of a child, because the birth ensures that the dowry remains with his family; had there been no child of the marriage, the dowry would have returned to the wife's family on his or her death (Lacey 1968: 110, MacDowell 1978: 88, Schaps 1979: 75). For the present tense, see Smyth §1887, Rijksbaron 1991: 1–3. **τρεῖς χαλκοῦς <τῆς ἡμέρας> εἰς ὄψον**: three χαλκοῖ are a paltry sum (VI.4n.). But we need to be told explicitly what length of time they have to cater for. How little food they might buy is suggested by Alexis fr. 15, where the cheapest items listed are pickled tunny at five χαλκοῖ and mussels at seven, while a cabbage costs two obols (sixteen χαλκοῖ). Similarly, in Timocles fr. 11.5–9, four χαλκοῖ will buy

fish no more expensive than sprats. On this evidence, three χαλκοῖ would not provide an adequate ὄψον (IX.4n.) for one day. A one-day allowance sets the meanness within the limits of credibility; if the allowance is for much longer, the slander falls flat, because it will lose touch with reality. For the gen. τῆς ἡμέρας, see VI.9n.; for εἰς ('to meet the cost of'), LSJ A.V.2 (*ad fin.*), *CGL* D.2. **[τῶι] ψυχρῶι λοῦσθαι**: ψυχρόν and θερμόν (*sc.* ὕδωρ), 'cold/hot water' (LSJ θερμός III.2, *CGL* 2, LSJ ψυχρός I.1, *CGL* 1), do not take the article. For the spelling λοῦσθαι, see XXIV.11n. Bathing in warm water is sometimes regarded as a luxury or self-indulgence (e.g. Ar. *Clouds* 1044–6). But warm water was provided in the public baths (IX.8; Ginouvès 1962: 135–6, 204–5, 216–17) and could be made available at home (Ginouvès 177–8). Bathing in cold water is a sign of laconism (Plut. *Alc.* 23.3). **[τῆι] τοῦ Ποσιδεῶνος [ἡμέραι]**: since 'the day of Poseidon' (τῆι τοῦ Ποσειδῶνος ἡμέραι V) is not an intelligible date, and to forbid warm water for a single day is a poor demonstration of πονηρία, 'Poseidon' must be replaced by 'Posideon', the name of a month, and τῆι . . . ἡμέραι must be deleted. Posideon is the coldest month (December–January), and to forbid warm water during the whole of this month is suitably reprehensible. For the gen. (and the spelling Ποσιδ- not Ποσειδ-), see III.3n.

5 'Liable to speak to people sitting together about the man who has stood up, and once he has made a start not to refrain from abusing his relatives too.' **συγκαθημένοις**: the people who are sitting together (with each other and with him) are perhaps the members of the Assembly (see on XI.3 τοὺς καθημένους, LSJ συγκάθημαι I, *CGL* 1). For plural part. without article, see VI.2–3n. **δεινός**: I.6n. **τοῦ ἀναστάντος**: probably not 'the man who has just left' (cf. LSJ B.II.1, *CGL* 2) but 'the man who has stood up to speak' (XII.9n.). The slander is more pointed if it is spoken in the man's presence. **καὶ . . . γε**: VII.4n. **ἀρχὴν . . . εἰληφώς**: a regular turn of phrase (e.g. Pl. *Laws* 4.723e, Aeschin. 1.11, Men. *Perik.* 165). **ἀποσχέσθαι**: see LSJ ἀπέχω II.3, *CGL* 8.

6 'To speak ill in particular of his own friends and relatives and of the dead, claiming that slander is only another word for free speech, democracy and liberty, and having the happiest time of his life doing this.' **τῶν φίλων καὶ οἰκείων**: cf. IV.3. **τῶν τετελευτηκότων**: a law against speaking ill of the dead, attributed to Solon, was in force in the fourth century (Dem. 20.104, 40.49, Plut. *Solon.* 21.1; MacDowell 1978: 126–7). **<τὸ> κακῶς λέγειν ἀποκαλῶν**: without the added article we have two coordinated infin. phrases (κακὰ εἰπεῖν καὶ . . . κακῶς λέγειν), which offend by their pleonasm and change of tense. Further, ἀποκαλῶν calls out for an explicit object. <τὸ> κακῶς λέγειν supplies that object, eliminates the faults of pleonasm

and change of tense, and, as an additional gain, supplies the following τοῦτο with a precise point of reference. The verb ἀποκαλεῖν means 'call by an alternative name, rename' (*CGL* 3). Normally the alternative name is pejorative ('esp. by way of disparagement, *stigmatize as*' LSJ II). Here it is a name of commendation (as Arist. *Eth. Nic.* 2.1109^{b}18 τοὺς χαλεπαίνοντας ἀνδρώδεις ἀποκαλοῦντες), perhaps for paradoxical effect. A 'definition' of κακολογία by the Κακολόγος himself is an apt ending. **παρρησίαν καὶ δημοκρατίαν καὶ ἐλευθερίαν**: a naturally linked trio (Hansen 1991: 73–85). Similar euphemistic language: XXIX.4 τὸν πονηρὸν . . . εἰπεῖν ἐλεύθερον, Isoc. 7.20 ἡγεῖσθαι τὴν μὲν ἀκολασίαν δημοκρατίαν, τὴν δὲ παρανομίαν ἐλευθερίαν, τὴν δὲ παρρησίαν ἰσονομίαν.

XXIX
THE FRIEND OF VILLAINS

Introductory Note

πονηρός was a convenient label to stick on a political or legal opponent. And so φιλοπονηρία is not necessarily a liking for behaviour which violates an agreed moral code but may rather be a liking for a cause of which you happen to disapprove. For the oligarch, πονηρία is a virtual synonym of democracy. Alcibiades was ready to return from exile ἐπ' ὀλιγαρχίαι . . . καὶ οὐ πονηρίαι οὐδὲ δημοκρατίαι τῆι αὐτὸν ἐκβαλούσηι, 'on condition that there was an oligarchy, not the villainy and democracy which had driven him out' (Thuc. 8.47.2). The charge of φιλοπονηρία may be incurred by the δῆμος itself: 'the people know which citizens are χρηστοί and which are πονηροί, and they like (φιλοῦσι) those who are friendly and useful to them, even if they are πονηροί, and conceive a dislike for (μισοῦσι) those who are χρηστοί' ([Xen.] *Ath. pol.* 2.19). The speaker of Dem. 25 warns the jury that sympathy for his opponent will be tantamount to φιλοπονηρία (1, 2, 7, 43). For further illustration of the uses of πονηρός, see Neil 1901: 206–8.

The πονηροί with whom the Φιλοπόνηρος associates include people who have lost cases in court (§2), others standing trial (§5), democratic politicians (§5), and general riff-raff (§6). Only once is he given a motive: by associating with people who have lost cases he will broaden his experience and become more formidable (§2). He is sour, cynical, and perverse, supporting πονηρία more by speech than by action. He plays devil's advocate, and tries to put the πονηρός in a good light. First he manipulates terminology: he claims that the conventional polarisation πονηρός/χρηστός is misconceived (§3); he further claims that a particular man has been wrongly labelled πονηρός, and he proposes more flattering alternative names for him (§4). Then he rehabilitates this man: viewed in the proper light he

will be seen to be acting in the public interest (§5). Finally he adopts a more actively sinister role, as leader of a disreputable gang, with whom he gets up to no good in court (§6).

[1] *Definition*

ἐπιθυμία κακίας ‘desire for evil’ defines πονηρία better than φιλοπονηρία: the Φιλοπόνηρος likes πονηρία, but does not desire it.

2 ‘The sort of man to fall in with people who have been defeated in the law-courts and have lost public cases, and to suppose that, if he associates with them, he will become more experienced and formidable.’ He will learn the tricks of the trade from his convicted associates, and people will be afraid to prosecute him because of his expertise and the company he keeps. **[ἐστι] τοιόσδε τις**: I.2n., XVII.2n. **τοῖς ἡττημένοις καὶ δημοσίους ἀγῶνας ὠφληκόσι**: for τοῖς ἡττημένοις, see I.2n.; for ὠφληκόσι, epil. VIII n. The second participial phrase amplifies the first, explaining the nature of the defeat (VI.4n.). A public case (δημόσιος ἀγών or δημοσία δίκη) concerned an offence which affected the community as a whole, as opposed to a private case (ἴδιος ἀγών or ἰδία δίκη), which affected individuals only: Harrison 1970: 75–6, MacDowell 1978: 57–8 and on Dem. 21.25, Todd 1993: 98 n.1. The loser of a public case (it is implied) is a greater villain than the loser of a private case.

3 ‘To say of honest men that . . . and that there is no such thing as an honest man and people are all the same, and to say sarcastically “What an honest man he is”.’ **ἐπί** ‘against’, ‘in reference to’ (LSJ B.I.1.c, *CGL* I.1). **τοῖς χρηστοῖς**: the adj., a term of general commendation (XIII.10n.), is the regular antonym of πονηρός (Dover 1974: 65, 296). **†γίνεται καὶ φησίν†**: there is no plausible emendation. **ὁμοίους πάντας εἶναι**: he is not saying that everyone is πονηρός, but that, just as no one is χρηστός, equally no one is πονηρός (Introd. Note). He proceeds to redefine πονηρός in the next sentence, and shows that it is an inadequate term. For the change of construction to accus. and infin., see on III.3 τὴν θάλατταν κτλ. **ἐπισκῶψαι**: the prefix (like ἐπί above) indicates that the sarcasm/irony has a target; cf. uncompounded σκώπτειν II.4, VII.10. **χρηστός**: here ironical, as often (LSJ II.1, *CGL* 5, 7).

4 ‘To describe the villain as “a man of independent character”, if someone wishes < >, and to agree that what is said about him by people is partly true, but to claim that some things . . . , for in fact (so he claims) he is smart, loyal, and shrewd; and to pull out all the stops on his behalf,

insisting that he has never met a more capable man.’ **εἰπεῖν**: for the sense ‘describe as’, ‘call’, see v.2n. **ἐλεύθερον** ‘free’, ‘independent’ is euphemistic for ‘irresponsible’ (similarly xxviii.6 ἐλευθερία euphemistic for slander). **εἰς π<εῖραν ἐλθεῖν>** (Naber) would restore a regular expression (LSJ πεῖρα i.2); but the sense (‘make a test’) is not compelling. **ὑπὲρ αὐτοῦ**: see xx.8n. **ἔνια δὲ †ἀγνοεῖν† φῆσαι· <εἶναι> γὰρ αὐτὸν κτλ.**: ‘but to say that there are some things he does not know’ is unacceptable, since it offers no proper antithesis to the preceding remark (‘to agree that what is said about him by people is partly true’), and we are concerned here not with knowledge but with terminology. In place of ἀγνοεῖν either ἀνανεύειν ‘demur’ (cf. xxiii.5) or ἀντιλέγειν ‘disagree’ (both proposed by Navarre) would give a reasonable antithesis to ὁμολογεῖν ‘agree’. Then we might replace φῆσαι γάρ (unacceptable, since a clause introduced by explanatory γάρ wants no verb of speech: see xx.9n.) by εἶναι γάρ (Diels). But addition of εἶναι after φῆσαι is at least as plausible as replacement of φῆσαι by εἶναι. **εὐφυᾶ καὶ φιλέταιρον καὶ ἐπιδέξιον**: the three epithets, in their original use, are words of praise. Here they are euphemistic: ‘smart’ (too clever by half), ‘loyal’ (he sticks by his disreputable associates), ‘shrewd’ (tricky). The first two had already developed less than complimentary undertones. εὐφυής, ‘well endowed by nature’, ‘naturally gifted’, comes to mean ‘quick at scoring smart points’ (Isoc. 15.284 ‘persons who play the buffoon and have a talent for mockery and mimicry people call εὐφυεῖς, when this name should be reserved for persons of the highest excellence’). φιλέταιρος may be viewed in the light of Thuc. 3.82.4 τόλμα . . . ἀλόγιστος ἀνδρεία φιλέταιρος ἐνομίσθη (‘reckless daring was considered bravery inspired by party loyalty’) and the use of ἑταῖρος/ἑταιρεία for personal support in (to one’s opponents) a disreputable cause (e.g. Dem. 21.20, 139; xxvi.3n.). ἐπιδέξιος is complimentary in a variety of senses, such as ‘dexterous’, ‘adroit’, ‘tactful’, ‘shrewd’. The Attic spelling is εὐφυᾶ, not -φυῆ (V): Mastronarde on Eur. *Phoen.* 821 (addendum p. 645). **διατείνεσθαι** ‘strenuously maintain’, ‘insist’ (x.14n.).

5 ‘To be supportive of him when he is speaking in the Assembly or when he is on trial in court. And apt to say to the jury “It is not the man who should be judged but the facts of the case”, and to claim that he is the people’s guard-dog (because he barks at offenders), and to say “We shall have nobody willing to share in the burdens of public life if we throw away people like this”.’ **αὐτῶι**: a specific individual is described in §§4–5, and the same demonstrative is consistently used of him (αὐτοῦ . . . αὐτόν . . . αὐτοῦ . . . αὐτόν . . . αὐτόν). Therefore αὐτῶι must replace τῶι (V). **ἐν ἐκκλησίαι λέγοντι ἢ ἐπὶ δικαστηρίου κρινομένωι**: the rest of §5 focuses on the same two spheres of activity, politics, and law, but in reverse order. **<τοὺς>**

καθημένους: a regular expression for both audience in the Assembly and jurors in court (XI.3n.). The following words suggest that the setting here is court rather than Assembly. **δεινός**: I.6n. **τὸ πρᾶγμα** 'the case' (XII.5n.). To ask the jury to judge the case, not the man, is tantamount to asking them to ignore his bad character or criminal record. **φῆσαι αὐτὸν κύνα εἶναι τοῦ δήμου (ὑλακτεῖν γὰρ αὐτὸν τοὺς ἀδικοῦντας)**: riddling identification followed by explanation (XX.9n.). 'Guard-dog of the people' was a familiar soubriquet for democratic politicians (Dem. 25.40, Plut. *Demetr.* 23.5), perhaps originating as self-description by Cleon (Ar. *Knights* 1017, 1023, *Wasps* 895; Olson on *Peace* 313–15). In Xen. *Mem.* 2.9.2 Socrates advises a friend to maintain a human guard-dog to keep away from him people trying to do him wrong. For the construction of ὑλακτεῖν with accus. object, see LSJ II, *CGL* 1. For the image, cf. George Eliot, *Romola* ch. 31 'He has been well barked at . . . our Signoria sent the mastiff of the city, Fra Girolamo'. **ὡς**: introducing direct speech (XXVI.4n.). **τοὺς ὑπὲρ τῶν κοινῶν συναχθεσθησομένους**: for the art. τούς with the part., see XVIII.2n.; for τῶν κοινῶν, XXVI.4n.

6 'To patronise riff-raff and sit with them on the jury to see that villainy is done, and when forming a judgement to put the worst construction on what is said by the opposing parties.' We move from patronage of an individual to patronage of a group. This is a rare, perhaps unique, allusion to an organised faction operating in a court of law (Hansen 1991: 284). **προστατῆσαι** has a quasi-official tone, for ironic effect; cf. VI.9 πολλῶν ἀγοραίων στρατηγεῖν. **συνεδρεῦσαι**, 'sit in council', has a similarly ironic tone. **ἐπί**: indicating end or purpose (LSJ B.III.2, *CGL* F.1) **κρίσιν κρίνων** 'forming a judgement', or 'trying a case'. He is not acting as a solitary judge or arbitrator, but deciding which side to support in a court of law. **ἐκδέχεσθαι . . . ἐπὶ τὸ χεῖρον**: for the sense of the verb, 'take, understand, interpret (in a certain way)', see LSJ I.5, *CGL* 7. The common expression ἐπὶ τὸ χεῖρον (def. I n.) is used with this verb several times by Polyb. (5.41, 12.16, 27.15, 38.11), with ἐκλαμβάνειν and ὑπολαμβάνειν (in the same sense) by Arist. *Rhet.* 2.1389^{b}21, 3.1416^{b}11. He refuses to see the good side of anything. This represents a slight shift in focus. Now he sees πονηρία everywhere.

[7] *Epilogue*

'In sum, being friendly with villains is akin to villainy. It is true what the proverb says, that like travels towards like (i.e. birds of a feather flock together).' The epilogue possibly reflects Arist. *Eth. Nic.* 9.1165^{b}16–17 φιλοπόνηρον . . . οὐ χρὴ εἶναι οὐδ᾽ ὁμοιοῦσθαι φαύλωι· εἴρηται (8.1155^{b}7) δ᾽ ὅτι τὸ ὅμοιον τῶι ὁμοίωι φίλον. This proverb (Hom. *Od.* 17.218 ὡς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ἐς τὸν ὁμοῖον) is frequently cited or alluded to (Otto 1890: 264). A proverb also ends epil. I.; and τὸ ὅλον (I.6n.) also begins epil. X.

XXX
THE SHABBY PROFITEER

Introductory Note

The Αἰσχροκερδής is a man who acts disgracefully by taking advantage of others. He does this by giving short measure (§2, §5, §7, §11, §13), claiming more than his share (§4, §9, §16), unreasonable borrowing of money (§3, §7), using others' belongings to save on his own (§8, §10, §17, §20), ungenerous avoidance of expenditure (§6, §14), selling presents (§7) and not giving them (§19), and imposing inappropriate charges (§15, §18). In taking advantage of others he resembles the Ἀναίσχυντος (IX); in the pettiness of his savings, the Μικρολόγος (X); in his mean-spiritedness, the Ἀνελεύθερος (XXII). See the Introd. Notes to IX, X, XXII. The victims of his economies and deceptions are not strangers but members of his immediate circle: friends (§5, §12, §19), acquaintances (§10, §17, §20), guests (§2, §3, §4), sons (§6, §14), slaves (§7, §9, §11, §15, §16), fellow ambassadors (§7), fellow bathers (§8), schoolteachers (§14), members of his phratry (§16), members of his dining-club (§18).

This accords with Aristotle, for whom αἰσχροκέρδεια is small-scale gain from inappropriate sources (*Eth. Nic.* 4.1122^{a}1–12). Dicers, for example, are αἰσχροκερδεῖς, since 'they profit from friends, to whom one should give'. Similarly αἰσχροκέρδεια (alongside ἀνελευθερία) is 'to profit from petty or disgraceful things or from the powerless, such as the poor or the dead' (*Rhet.* 2.1383^{b}22–3).

[1] *Definition*

ἐπιθυμία κέρδους αἰσχροῦ 'desire for shabby profit'. ἐπιθυμία (as def. XXIX) is the only plausible correction of περιουσία (V), even though the resulting sense is banal.

2 'Not to provide enough bread when he entertains.' Cf. X.11 ἑστιῶν δημότας μικρὰ τὰ κρέα κόψας παραθεῖναι. **ἑστιῶν**: the present part. (like §5 οἰνοπωλῶν) sets the scene (VII.8n.); for the absolute use of the verb, cf. II.10, V.5. **ἄρτους**: IX.3n.

3 'To borrow from a visitor who is staying with him.' A clever stratagem: the visitor will not easily secure repayment if he leaves Athens before the loan is repaid (Millett 1991: 277 n. 51). **δανείσασθαι**: I.5n.

4 'When he is serving out helpings, to say that it is right and proper that the server should be given a double helping, and to give himself

one without further ado.' **μερίδας** 'portions' (XVII.2n.), which he is distributing at a meal. **διμοιρίαν** 'double portion (of food)', as Xen. *Ages.* 5.1, *Lac. pol.* 15.4, Antiphanes fr. 81.5. **νεῖμαι**: the force of the preceding compound διανέμων is maintained in the uncompounded verb (Diggle 1994: 84).

5 'When he has wine for sale, to sell it to a friend watered down.' Unscrupulous retailers water wine (Alexis fr. 9.4–5, Hegesander ap. Athen. 431D, Mart. 9.98. Lucian, *Herm.* 59). Friends do not. **οἰνοπωλῶν** 'having wine for sale' is contrasted with ἀποδόσθαι 'sell' (X.7n.). **κεκραμένον** 'mixed (with water)': IV.6n., XIII.4n.

6 'To go to a show, taking his children, only when the theatre-management are offering free admission.' **θέαν**: see §14, V.7n. **ὑούς**: for the spelling, see IX.5n. **τηνικαῦτα** (V) 'then' is correlative with ἡνίκ' ἂν (as here) at Xen. *Cyr.* 7.1.9, with ὁπηνίκ' ἂν at Soph. *Phil.* 464–5. ἡνίκ' ἂν δέῃ(ι) (AB) will be a corruption of τηνικάδε (Needham), a very much rarer form. **εἰσφρῶσιν** 'let in', 'admit', 3pl. aor. subj. of εἰσφρέω. For the compound in this sense, cf. Ar. *Wasps* 892 εἰσφρήσομεν (jurors into court), Dem. 20.53 εἰσέφρουν τὸ στράτευμα. For other forms of this verb, see Barrett on Eur. *Hipp.* 866–7. No acceptable sense can be found for ἀφιᾶσιν (or rather subj. ἀφιῶσιν (z)). **οἱ θεατρῶναι** 'the lessees of the theatre, the theatre-management'. The noun is attested only here and in a fragment of elegiac verse perhaps from the first century AD (*P.Oxy.* 4502.41), and appears to stand for the person elsewhere called θεατροπώλης (Ar. fr. 575; cf. ὀπωρώνης/ὀπωροπώλης, both 'fruiterer'), the lessee to whom the state awarded the contract for the maintenance of the theatre and who received the entrance fee. See Pickard-Cambridge 1968: 266, Csapo and Slater 1994: 288–9, 295–7, Csapo 2007. We know nothing about free performances in the theatre; VI.4 προῖκα θεωρεῖν refers to non-theatrical shows.

7 'When he goes abroad on public service, to leave his official travel allowance at home and borrow from his fellow ambassadors, and load his attendant with more baggage than he can carry and provide him with shorter rations than anyone else, and ask for his share of the presents and then sell them.' **ἀποδημῶν δημοσίαι**: a standard expression, here (as Pl. *Laws* 12.950d) with reference to service as an ambassador. **τὸ . . . ἐκ τῆς πόλεως ἐφόδιον**: for the structure of the phrase and the use of ἐκ ('travel allowance *from* the city'), see KG I 336 Anmerk. 3; cf. also VI.9 τοὺς τόκους ἀπὸ τοῦ ἐμπολήματος. Travel allowances are mentioned by e.g. Ar. *Ach.* 65–6 (two drachmas per day), Dem. 19.158 (one and a half); cf. *RE* Suppl. XIII 578–81, Mosley 1973: 74–7. **τῶν συμπρεσβευόντων**: the part. (V), as Dem. 19.129, Aeschin. 3.81; but συμπρεσβευτῶν (AB)

is no less good. **δανείσασθαι**: §3n. **τῶι ἀκολούθωι**: for the 'attendant' slave, see IX.3n.; for the slave as baggage-carrier, Xen. *Mem.* 3.13.6, Aeschin. 2.99, and the opening scene of Ar. *Frogs.* **ἐλάχιστα ἐπιτήδεια τῶν ἄλλων**: for the gen., cf. X.3 ἐλάχιστον . . . τῶν συνδειπνούντων, XIX.9 μόνος τῶν ἄλλων. Grammar would allow τῶν ἄλλων to refer to the other attendants (KG II 308 (b), b), but sense shows that it refers to the other ambassadors. **<τῶν> ξενίων**: presents (LSJ ξένιος I.2, *CGL* ξένιον) were customarily given to and expected by ambassadors (*RE* Suppl. XIII 566–73, Mosley 1973: 74). **τὸ μέρος τὸ αὑτοῦ ἀπαιτήσας**: the use of ἀπαιτήσας (again §9), instead of μεταιτήσας (Ar. *Wasps* 972 τούτων μεταιτεῖ τὸ μέρος), suggests that what he asks for he regards as his by right. **ἀποδόσθαι**: Themistocles was accused of selling food which he had been given (Plut. *Them.* 5.1), and for doing the same Simonides was called κίμβιξ (for this word, see Introd. Note to X) and αἰσχροκερδής (Chamaeleon fr. 33 Wehrli).

8 'When he is oiling himself in the baths, after saying to his slave "The oil you bought is rancid", to use someone else's.' **ἀλειφόμενος . . . [καὶ] εἴπας**: the present part. sets the scene (VII.8n.), the aor. part. εἴπας (V.2n.) is temporal, and καί may not be used to link them. **τῶι παιδαρίωι**: XXII.10n. **Σαπρόν γε τὸ ἔλαιον ἐπρίω**: for rancid oil (and the use of oil in the baths), see XIX.5n. For γε emphasising the adj., see Denniston 127; cf. VII.3n. ἐπρίω, omitted by V, is better kept. 'The oil *you bought* is rancid' imputes blame to the slave, while 'the oil is rancid' does not. **ἀλείφεσθαι**: for the repetition of the verb (after initial ἀλειφόμενος), cf. §13, XXI.6n.

9 'Liable to demand his share of the coppers found by his slaves in the streets, saying "Fair shares for all".' **τῶν ὑπὸ τῶν οἰκετῶν εὑρισκομένων χαλκῶν ἐν ταῖς ὁδοῖς**: the word order (art., prep. phrase, part., noun, prep. phrase), restored in place of the two different orders of AB and V, is the same as at IV.3 τοῖς παρ' αὐτῶι ἐργαζομένοις μισθωτοῖς ἐν ἀγρῶι. **χαλκῶν**: VI.4n. **δεινός**: I.6n. **ἀπαιτῆσαι τὸ μέρος**: §7n. **κοινὸν εἶναι φήσας τὸν Ἑρμῆν**: lit. 'saying that Hermes is common (to all)', i.e. that all are entitled to share in a ἕρμαιον, a lucky find. The expression κοινὸς Ἑρμῆς is proverbial: e.g. Men. *Epitr.* 284, 317, Arist. *Rhet.* 2.1401^{a}22, *CPG* I 259, II 420–1, Gow and Page on Callim., *AP* 12.149.3 (*HE* 1089). For the coincident aor. part. φήσας, see VII.3n.

10 'To send out his cloak for cleaning and, after borrowing one from an acquaintance, put off returning it until it is demanded back. [And the like.]' **θοἰμάτιον**: so spelt at XXI.8, XXII.8; alternatively τὸ ἱμάτιον (as XVIII.6, XXVI.4, XXVII.5). **ἐκδοῦναι πλῦναι**: XXII.8n. **χρησάμενος**

παρὰ γνωρίμου: the middle (cf. §20 κίχρασθαι) means 'have lent to oneself', 'borrow', and corresponds to act. 'lend' (IV.11, V.10, IX.7, X.13, XVIII.7). See LSJ χράω (B) B, *CGL* χράω 6. The object (ἱμάτιον) is understood. **ἐφελκύσαι**: possibly absolute, 'delay' (LSJ ἐφέλκω I.4, *CGL* 12), for which a partial analogy is Hdt. 7.167.1 ἐπὶ τοσοῦτο . . . λέγεται ἑλκύσαι τὴν σύστασιν ('it is said that the conflict dragged on so long'). But equally possible is a transitive sense, with the object understood, 'drag out', 'cause to lag behind', 'postpone', *sc.* (the return of) the borrowed cloak. This is suggested by a use of the passive found in documentary papyri (LSJ I.4), such as *PSI* 350.4 (254/3 BC) ἐφέλκεται τὰ ὀψώνια '(the payment of) the wage lags behind, is delayed', and a related use (LSJ II.1, *CGL* 11) of the pass. part. exemplified by Hdt. 4.203.4 τοὺς . . . ἐπελκομένους ('those lagging behind, the stragglers') and Polyb. 9.40.2 προθυμίαν . . . ἐφελκομένην . . . καὶ καθυστεροῦσαν ('assistance that is delayed and late'). **[καὶ τὰ τοιαῦτα]**: XIX.4n.

11 'With a Pheidonian measuring jar that has had its bottom knocked in, to measure out the rations for the household in person, rigorously levelling off the top.' **Φειδωνείωι μέτρωι**: 'Pheidonian measures' (Φειδών(ε)ια μέτρα Ephorus, *FGrHist* 70 F 115, [Arist.] *Ath. pol.* 10.2, Pollux 10.179) were the standard of measurement introduced into the Peloponnese by Pheidon of Argos (Hdt. 6.127.3). They were replaced at Athens by a more generous standard, reputedly in the time of Solon (Rhodes on *Ath. pol.* 10.2). Here the 'Pheidonian measure' must be the vessel which holds that obsolete and ungenerous measure. **τὸν πύνδακα εἰσκεκρουμένωι**: the capacity of the vessel is further reduced, because its bottom has been 'knocked in'. It is therefore made of metal, as measuring vessels sometimes were (Lang and Crosby 1964: 40–1). For the verb, cf. Pherecrates fr. 110 λαβοῦσα μὲν τῆς χοίνικος τὸν πύνδακ' εἰσέκρουσεν. For the construction of the accus., see on V.9 αὐλαίαν Πέρσας ἐνυφασμένην. **μετρεῖν αὐτὸς τοῖς ἔνδον τὰ ἐπιτήδεια**: cf. IV.7n. **ἀποψῶν**: lit. 'wiping off', i.e. 'levelling off', the grain in the measure with a strickle. This puts the final touch to his stinginess: he uses a 'Pheidonian measure', then gives short measure by using a damaged vessel, and finally trims even that short measure to the bare minimum.

12 †ὑποπρίασθαι φίλου δοκοῦντος πρὸς τρόπου πωλεῖσθαι ἐπιλαβὼν ἀποδόσθαι† combines . . . φίλου δοκοῦντος πρὸς τρόπου πωλεῖσθαι (V) with . . . φίλου ἐπιλαβὼν ἀποδόσθαι (AB), on the assumption that V and AB separately preserve something which the other has omitted. Whether or not the combination is right, conjecture is needed. The meaning of ὑποπρίασθαι (found only here) is indeterminable ('buy under the price' LSJ, 'buy privately' Jebb, 'make a secret purchase' Rusten). πρὸς τρόπου

has a narrow range of related meanings: 'according to one's character *or* disposition' (Pl. *Phdr.* 252d, with reference to making a choice); 'in character' (Pl. *Laws* 2.655d, with reference to things being said); 'appropriately, suitably' (Pl. *Rep.* 5.470c, *Laws* 9.857e, with reference to speaking); cf. Xen. *Anab.* 1.2.11 οὐ γὰρ ἦν πρὸς τοῦ Κύρου τρόπου ἔχοντα μὴ ἀποδιδόναι ('it was not in Cyrus' nature not to repay when he had the means'). For the contrast between πωλεῖσθαι and ἀποδόσθαι, see x.7n. ἐπιβαλών (Coray, for ἐπιλαβών) might be translated 'at a raised price' (Jebb), on the strength of Arist. *Pol.* 1.1259ᵃ14 οὐθενὸς ἐπιβάλλοντος ('bid higher' LSJ I.4, *CGL* 6; in essence 'add to the sale-price'). εἶτα λαβών (Cobet) would also give fair sense in itself, 'then having got it' (εἶτα III.2n.; λαβών IX.4n.). But these conjectures remain shots in the dark, while so much else is unclear.

13 'When, you may be sure, he repays a debt of thirty minai, to pay it back short by four drachmas.' Thirty minai = 3,000 drachmas = 750 tetradrachmas. If the repayment was made wholly or partly in tetradrachmas (a coin in common use), he will easily get away with paying one short. **ἀμέλει**: II.9n. **χρέως**, not χρέος (AB), is the Attic form (KB I 521, Rutherford 1881: 482); the Attic pl. is χρέα, not χρέη (V). **ἀποδιδοὺς . . . ἀποδοῦναι**: §8n.

14 'When his sons do not attend school for the full month because of illness, to make a proportionate deduction from the fees, and during the month of Anthesterion not to send them for lessons, because there are many spectacles, in order not to pay the fee.'

The first part refers to school fees. We must suppose that these were paid monthly. Monthly payment, though not attested at Athens, is attested in Alexandria (Herodas 3.9–10) and Rome (Hor. *Sat.* 1.6.75; cf. Lucian, *Herm.* 80); and state payment of teachers is calculated monthly in Miletus in the late second century BC (*SIG*³ 577.51–3; cf. 578.20–1). See Forbes 1942: 29–32, Marrou 1965: 223, Harris 1989: 100–1. At Athens, interest on loans was calculated (and might be collected) monthly (x.2n.). Cheating teachers of their fees is a signal example of αἰσχροκέρδεια in Dem. 27.46.

The second part of the sentence raises three questions: (i) What are the 'spectacles'? (ii) What is 'the fee'? (iii) How is the frequency of the spectacles related to non-payment of the fee? During Anthesterion (February/March) there were two public festivals: the three-day Anthesteria (Parker 2005: 290–316) and the one-day Diasia (Parker 466), occasions primarily for eating and drinking, both attended by children. There were also the Mysteries at Agrai, or Lesser Mysteries, of uncertain duration (Parker 344–6). Two public festivals (four days) and (for some) a visit to the Lesser

Mysteries do not make a month of 'many' spectacles. Other months had a greater number of festival days. In any case, θέα does not naturally suggest a festival. In §6, V.7, IX.5 it describes a theatrical spectacle. We must conclude that public festivals appear to have little or no bearing on the matter at issue. It is usually assumed that the fee is a school fee. Then why and how does the father avoid paying a school fee *because* there are many spectacles? Two explanations are offered. (i) He pretends that, because the school is closed for part of the month, while the spectacles (whatever they may be) are taking place, it is not worthwhile to send his sons to school for the remaining days, when they are open. This is a laboured explanation. (ii) According to Athen. 10.437D–E (citing as evidence Eubulides fr. 1), οἱ σοφισταί received presents and their fees (δῶρά τε καὶ τοὺς μισθούς) during the Anthesteria. But these cannot be the payments which the father is avoiding. For, even if (what is disputable) οἱ σοφισταί are schoolteachers, to keep children from school is not the way to avoid making these presents and payments, because (says Athenaeus) they were made during the festival itself, which we must assume that the father and sons will attend, since there is no suggestion that they do not. Further, the existence of a custom of this kind at the Anthesteria does not explain why 'many spectacles' are mentioned. The answer to one of our questions, at least, is clear. The 'fee' is not a school fee. It is the cost of admission to a spectacle. Just as the Ἀνελεύθερος pretends that his sons are unwell during the Μουσεῖα, a school festival, in order to avoid sending a contribution to the expenses of the entertainment (XXII.6), so here the father keeps his sons at home in order to avoid paying for 'shows' (of some kind) which are connected (in some way) with the school itself. What these shows are, how they are connected with the school, and why they fall in Anthesterion, are questions which we lack the evidence to answer. **ὑῶν**: for the spelling, see IX.5n. **διδασκαλεῖον**: VII.5n. **τὸν μῆνα ὅλον**: accus. of duration, like τὸν Ἀνθεστηριῶνα μῆνα below; cf. XVI.2n. **ἀρρωστίαν**: cf. XIX.2 ἀρρωστήματα. **ἀφαιρεῖν τοῦ μισθοῦ**: for this absolute use of the verb, with gen., 'make a deduction from', see LSJ I.1, *CGL* 11. **κατὰ λόγον** 'in proportion (to the duration of the absence)'; see LSJ λόγος II.1, *CGL* 4.

15 'When he collects his share of a slave's earnings, to demand in addition the cost of exchanging the copper coinage; and when he gets an account from the person handling <   >.' The slave pays his master in copper, and the master charges the cost of exchanging it for silver. From whom and why he is getting an account is not clear. **κομιζόμενος**: IV.13n. **ἀποφοράν**: the 'return' or 'fee' accruing to the master from a slave who is either: (i) hired out for work; or (ii) set up in business or allowed to work for himself (*CGL* 2). In the former case (as in Andoc. 1.38,

where a slave is hired out for work in a mine), it is the fee received from the man who hires the slave. In the latter (as here, where it is paid directly by the slave to his master, as also in Aeschin. 1.97, Men. *Epitr.* 380, fr. 326), it is part of the slave's earnings. See *BNP* I 885–6. **τοῦ χαλκοῦ** 'copper coinage' (as Ar. *Eccl.* 822); cf. LSJ II.4, *CGL* 5. **τὴν ἐπικαταλλαγήν**: the noun (not elsewhere attested in a literary text) means 'sum added to an exchange', i.e. 'cost of exchange' (*CGL*; not 'discount', LSJ), a sense elsewhere expressed by καταλλαγή (e.g. Dem. 50.30; LSJ I.2, *CGL* 2). Money-changing was performed by bankers (Millett 1991: 216–17, Cohen 1992: 18–22). **καὶ λογισμὸν δὲ λαμβάνων παρὰ τοῦ χειρίζοντος < . . .** : a clause linked by καὶ . . . δέ always contains an infin. (I.2n.), and so, if the sentence is complete, λαμβάνων must be changed to λαμβάνειν. Otherwise we must mark a lacuna. Since, even with infin., the sense remains obscure and incomplete, a lacuna is preferable. With λογισμὸν λ-, cf. Arist. *Pol.* 6.1322[b]9 τὴν (*sc.* ἀρχήν) ληψομένην λογισμὸν καὶ προσευθυνοῦσαν ('the office that will hold an audit and conduct a scrutiny'), and (with λογισμός in a non-financial sense) Dem. 23.156, Men. *Sam.* 420, 620.

16 'When he puts on a meal for members of his phratry, to ask for food for his slaves from the common fund, but have an inventory made of the radish-halves left over from the table, so that the slaves waiting at table do not get them.' **φράτερας ἑστιῶν**: cf. X.11 ἑστιῶν δημότας. For φράτερας, see XXV.8n. The occasion is often assumed to be the Apatouria, when a father who presents his son for admission to the phratry might be expected to entertain other members (III.3n., XXI.3n.). But 'the common fund' (τὸ κοινόν), mentioned below, shows that the other diners are making at least some contribution to expenses. This suggests something more like a δεῖπνον ἀπὸ συμβολῶν (§18, X.3n.). **αἰτεῖν τοῖς ἑαυτοῦ παισίν**: compare the behaviour of the Ἀναίσχυντος in IX.3. **ἐκ τοῦ κοινοῦ** 'from the common fund', i.e. from the communal meal. ἐκ (τοῦ) κοινοῦ is a general expression, used to designate a source from which money, food, and the like are provided (e.g. Hdt. 6.58.1, 9.87.2, Arist. *Pol.* 2.1272[a]20); cf. §17 εἰς τὸ κοινόν. **ὄψον**: IX.4n. **καταλειπόμενα ἀπὸ τῆς τραπέζης**: either 'left over from the table' or 'left over after the meal'. For the latter, cf. XXIV.2 ἀπὸ δείπνου; LSJ τράπεζα I.2 '*table,* as implying what is upon it, *meal*', *CGL* 3. **ῥαφανίδων ἡμίσεα** 'half-radishes', 'radish-halves' (the gen. is attributive, not partitive), like Xen. *Anab.* 1.9.26 ἄρτων ἡμίσεα 'half-loaves'. To halve or slice a radish is a natural way to serve it. **ἀπογράφεσθαι**: in Juv. 14.133 and Lucian, *Herm.* 11 a master counts items of left-over food before locking them away, to prevent pilfering by slaves. The official-sounding verb ἀπογράφεσθαι suggests, comically, a more formal process.

17 ‘<And> when he is abroad with acquaintances, to use their slaves and let his own slave out for hire, and not put the proceeds towards the joint account.’ **<καί>** restores normality: I.2n. **ἔξω**: to put a slave for hire ‘outside (the house)’ is a comprehensible expression. But <τοῖς> ἔξω ‘to outsiders’ would restore a common phrase (contrast τοῖς ἔνδον §11, IV.7, XVI.10). **εἰς τὸ κοινόν**: see on §16 ἐκ τοῦ κοινοῦ.

18 ‘When, you may be sure, the dining-club meets at his house, to charge for the firewood, lentils, vinegar, salt and lamp-oil that he is providing.’ He is acting as host at a dinner ἀπὸ συμβολῶν (§16n., X.3n.). **ἀμέλει**: II.9n. **συναγόντων**: intrans. (as e.g. Men. *Epitr.* 412). See on XXVII.11, where it is transitive. For the part. with indefinite subject unexpressed (as §20 ἀποδιδόντων), see XIV.7n. **ὑποθεῖναί <τι>**: the precise sense is unclear. LSJ Rev. Suppl. cites the verb from *IG* II^2 1228.5 (116/115 BC) in the sense ‘enter into one’s accounts’. The simple verb can mean ‘reckon’, ‘place to account’, ‘put down as a charge’ (see on XXIII.6 τίθησιν). Other possible senses for ὑπο- would be ‘surreptitiously’, ‘without telling the guests’, or ‘at the bottom of the bill’. If the verb can be taken to mean (with whatever nuance) ‘charge for’, the genitives which follow can be explained as analogous to the gen. found with κατατιθέναι, ‘put down (money) for’, ‘pay for’ (e.g. Ar. *Peace* 1214 τί δῆτα τουτοινὶ καταθῶ σοι τοῖν λόφοιν;, ‘What am I to pay you for these two crests?’). But we expect a direct object (the sum charged) to be expressed rather than understood. A simple <τι> will suffice (cf. XIV.6n.). **φακῶν**: lentils are cheap, the ingredient of a poor man’s soup (XIV.11n.) **ἐλαίου τοῦ εἰς τὸν λύχνον** ‘oil for the lamp’; for the construction, see IX.4n.

19 ‘When a friend is getting married or marrying off a daughter, to leave town some time before, to avoid sending a present.’ For wedding presents, see Oakley and Sinos 1993: Index *s.u.* ‘gifts’. **ἐκδιδομένου θυγατέρα**: cf. XXII.4. **πρὸ χρόνου τινός**: for πρό in expressions of this type, see LSJ A.II.1, *CGL* D.2.

20 ‘To borrow from acquaintances the kinds of thing which nobody would demand back or be in a hurry to take back if they offered.’ See IV.11n. **κίχρασθαι**: see on §10 χρησάμενος. **ἂν . . . ἂν . . . ἄν**: for the repetition (and position) of ἄν, see Barrett on Eur. *Hipp.* 270. **ἀποδιδόντων**: see on §18 συναγόντων. **κομίσαιτο**: LSJ κομίζω II.8, *CGL* 13.

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